



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

NEEL TRANSFER



HN 6JAI 7

THE  
STENOGRAPHER'S  
MANUAL

—REVISED—

EDWARD A. WILSON

# Harvard University



LIBRARY OF THE  
**Graduate School of Education**

• •

BUREAU OF  
VOCATIONAL GUIDANCE





6

# THE STENOGRAPHER'S MANUAL

*By*

**EDWARD JONES KILDUFF, M.A.**

*Professor of Business English, New York University*

*Author of THE PRIVATE SECRETARY*

*Co-author of the*

**HANDBOOK OF BUSINESS ENGLISH**



**HARPER & BROTHERS PUBLISHERS**

**NEW YORK AND LONDON**

**1921**

122 7746

HARVARD UNIVERSITY  
GRADUATE SCHOOL OF EDUCATION  
BUREAU OF VOCATIONAL GUIDANCE

January 20, 1925

MICROFILMED  
AT HARVARD

HARVARD  
UNIVERSITY  
LIBRARY

1941

Transf. to the Library  
of the Grad. Sch. of Ed.

THE STENOGRAPHER'S MANUAL

Copyright, 1921, by Harper & Brothers  
Printed in the United States of America

K-V

# CONTENTS

---

	PAGE
INTRODUCTION BY GEORGE E. ROBERTS .....	vii
PREFACE .....	ix
I. THE QUALITIES OF A GOOD STENOGRAPHER	
Your Chances of Success.....	1
What a Stenographer Should Be Able to Do.....	2
Qualities That Make a Stenographer a Good Stenographer.....	5
The Good Stenographer Is Accurate.....	5
Necessity for Self-analysis.....	6
Are You Accurate?.....	7
The Good Stenographer Has an Agreeable Personality.....	9
The Good Stenographer Is Trustworthy..	12
The Good Stenographer Is Diligent.....	13
A Good Stenographer Has Judgment....	15
Good Deportment in the Office.....	16
II. YOUR CONDUCT IN THE OFFICE	
Office Rules Should Be Observed.....	17
Be Punctual.....	19
Attendance.....	20
Using the Telephone for Personal Calls...	21
"Visiting" in the Office.....	21
The Proper Attitude Toward Your Work...	22



## CONTENTS

### CHAPTER

### PAGE

Conduct Toward Other Workers.....	23
Your Personal Appearance.....	23

### III. WHEN YOU TAKE DICTATION

The Importance of Taking Dictation Right	25
Be Prepared.....	25
Your Manner When Taking Dictation....	27
Points on Taking Dictation.....	28
Carefully Note Instructions.....	30

### IV. TRANSCRIBING AND TYPING

You Are Judged by Your Completed Work	32
Accuracy in Transcription.....	33
Why You Should Be Up on Your Grammar	34
Editing Dictated Material.....	35
Paragraphing the Letter.....	36
Punctuation and Capitalization.....	36
Always Read Over Your Work.....	36
The Appearance of Your Work.....	37
Making Erasures and Changes.....	37
Keep Your Machine in Good Condition..	39
Don't Dispute with the Dictator.....	40
Taking Care of Your Notebooks.....	40
Office Supplies.....	40

### V. THE MECHANICAL MAKE-UP OF THE LETTER

Know and Use Good Mechanical Make-up	42
Placing the Letter on the Page.....	43
The Parts of the Mechanical Make-up of a Letter.....	46
The Heading.....	46
The Inside Address.....	48

# CONTENTS

## CHAPTER

## PAGE

The Salutation.....	57
The Body of the Letter.....	58
The Complimentary Close.....	60
The Signature.....	60
Miscellaneous Points.....	62
The Envelope.....	63
Official Letters.....	64
Formal Official Letters.....	66
Informal Official Letters.....	66
The Mechanical Display of Reports.....	66

## VI. ABOUT YOUR SPELLING

The Importance of Correct Spelling.....	71
Technical and Trade Words.....	73
Words Spelled Correctly in Two or More Ways.....	73
Foreign Words and Phrases Commonly Used in English.....	78
Plurals of Foreign Words.....	81
Words That Have the Same or Nearly the Same Sound.....	82
Words Commonly Misspelled.....	89
Words Ending in “-able” or “-ible”.....	92
Spelling of Possessives.....	94
Forming the Plural of Figures, Letters, Signs, Etc.....	95
When and When Not to Spell Out Num- bers, Amounts, and Sums.....	96
Dividing Words at the Ends of the Lines.	100
Compound or Hyphenated Words.....	103
Use of Abbreviations.....	107
After You Have Finished the Work.....	113

## CONTENTS

CHAPTER	PAGE
VII. COMMON MISUSES OF WORDS.....	114
VIII. HOW TO PUNCTUATE AND CAPITAL- IZE	
The Ability to Punctuate Correctly.....	133
What Punctuation Is.....	134
Uses of the Comma.....	134
Uses of the Semicolon.....	141
Uses of the Colon.....	142
Uses of the Period.....	144
Uses of the Exclamation Point.....	145
Uses of the Dash.....	146
Uses of Parentheses.....	147
Uses of Brackets.....	148
Uses of Quotation Marks.....	148
Punctuation of Quoted or Parenthetical Material.....	150
Uses of the Apostrophe.....	151
Uses of the Question Mark.....	153
Uses of the Hyphen.....	153
Other Punctuation.....	155
Good Style in Punctuation.....	155
Capitalization.....	156
IX. MISCELLANEOUS INFORMATION	
Points About Telephoning.....	160
Telegrams.....	163
Use of Proof Marks to Indicate Corrections or Changes.....	163
Keep Your Desk in Good Order.....	166
Study Your Employer's Business.....	166

# INTRODUCTION

BY

GEORGE E. ROBERTS

*Vice-President of the National City Bank of New York City*

TEAMWORK is one of the big needs of business. If consistently efficient results are to be secured, each department of a business organization must work in harmony with every other department, and each worker with his co-worker. The best efforts of one department or of one worker can easily be nullified by the inefficiency of another.

Having thus stated a generally recognized principle of good business, I wish to apply it specifically to the relationship between the dictator and his stenographer. I may perform my share of the task involved in the writing of a letter by carefully dictating what I wish to say, but if my stenographer is not wholly accurate and dependable in transcribing her notes—her share of this mutual work—the effectiveness of my letter suffers. Through carelessness she has made me appear to say things I did not say, she has inclined my reader to the belief that I am ungrammatical, and by her inaccuracies in typing she has caused my letter to make an unfavorable impression. Is this teamwork?

Letter writing is an important function in business, and is becoming of greater importance because of the fact that the transactions carried on by means of letters are rapidly increasing in number. The personal contact between a business house and its customers that existed in former years is being supplanted by a contact by letters. And all this means that we must to-day make our letters more efficient. To do so we must enlist the co-operation of our

## INTRODUCTION

stenographers to perform efficiently their share of the work of getting out good letters—letters that are accurate in transcription, correct in spelling, grammar, and punctuation, and pleasing in appearance.

For many years I have realized that the work of the stenographer is not so unimportant as it is sometimes thought to be. Any business man can tell you of the satisfaction he enjoys in dictating to a good stenographer, knowing, as he does, that he can sign his name to his letters without being compelled to read them word by word to make sure that they are correct in all respects. This same business man can tell you that he is saved much time and worry because he knows he can depend upon his stenographer. And if the saving of time and worry is not important to a business man, then nothing else is.

In glancing over the proof-sheets of this book which Professor Kilduff has written, I was glad to note that he has placed so much emphasis upon accuracy. It seems to me that this is a quality that is indispensable in a stenographer, for certainly if a stenographer is inaccurate in her work, she cannot be of much assistance to her employer. Upon him falls the burden of correcting her work—work that should be correct. And then the letter usually must be re-typed. All this added effort can be saved if the stenographer will take pains to see that her work is done right the first time.

Professor Kilduff's book will be of much help to the ambitious stenographer who will read and put into practice the ideas that are presented in it. I believe it will go far in making stenographers realize how much their co-operation is needed in business, and in teaching them how to do their share of the work in helping the dictator to put out better letters.

## PREFACE

---

### ***To Stenographers, Typists, and Dictating-machine Operators:***

THIS book was written to help you in your work, to aid you to do better work, and to assist you in making yourself a success in your chosen vocation. Read it carefully, study it, and put into practice the information it gives you. Keep it handy in your desk and refer to it as you would to a dictionary. And every now and then read it again, so that you will always have fresh in your mind a knowledge of those points in which the business man expects a good stenographer to be proficient.

## ACKNOWLEDGMENT

I WISH to acknowledge my indebtedness for information concerning the attitude of business concerns toward the work of the stenographer to various officers, office managers, and chief stenographers of the following business houses: National City Bank of New York, United States Steel Products Company, S. S. Kresge Company, General Cigar Co., Inc., United States Rubber Co., Vacuum Oil Company, American Chicle Co., The American Sugar Refining Company, John Wanamaker, Brunswick-Balke-Collender Co., Metropolitan Life Insurance Co., The New

## PREFACE

Jersey Zinc Company, Ideal Cocoa & Chocolate Company, Procter and Gamble Distributing Co., and the Chase National Bank.

Much of the material on the mechanical make-up of letters, punctuation, and capitalization is taken from the *Handbook of Business English*, by Hotchkiss and Kilduff.

E. J. K.

NEW YORK CITY, *August 15, 1920.*

# **THE STENOGRAPHER'S MANUAL**





# THE STENOGRAPHER'S MANUAL

## Chapter I

### The Qualities of a Good Stenographer

#### *Your Chances of Success*

WHETHER you look upon stenography and typewriting as a trade or vocation from which you are to secure your living or whether you consider this work as a stepping stone to advancement in business, you should give some consideration to your chances of success in this field.

Do you wish to make more money? Then remember that a business house will pay you according to your value to the house and is only too glad to pay more money if you increase your value—if you do better work.

Do you wish to advance in business—to secure a more responsible position? If so, remember that you must show by your efficiency in your present position that you have mastered it and that you are, therefore, probably capable of mastering the next higher position.

Many workers in business seem unable to realize the fact that they cannot expect higher pay or promotion until they do better work. They often say to themselves, "I should do better work if they would pay me more

## THE STENOGRAPHER'S MANUAL

money." But that is reversing the natural process. The rule in business is, "Prove by doing better work that you are worth more and you will get it." But the proof must come first. You must first show your ability.

Some of these same people say that ability is not recognized and appreciated in business. Such a statement is absolutely unsound, for in business, above all other places, ability is keenly sought and well paid for. No concern could long remain in business, facing the fierce competition of to-day, were it not for the ability of its workers. It is nearly as difficult to hide ability in business as it is to hide a light on a dark night. Ability is too rare and too valuable a thing not to be recognized and appreciated. But do not think that the employer is unselfish in this matter—he is not. He knows how valuable to him and to his business are the services of an efficient and able worker. So bear in mind, then, this fact: If you will train yourself to do your work well, you need not worry about not being rewarded.

Your success as a stenographer is assured if you will resolve here and now to become a *good* stenographer. The efficient, well-trained stenographer has an exceedingly easy time in securing a good position at any time, for the demand for really good stenographers is far greater than the supply. There are plenty of mediocre and ordinary stenographers, but very few good ones. The first step toward your success can be taken by you now: Resolve to be a *good* stenographer.

### ***What a Stenographer Should Be Able to Do***

Disregarding for the time being her other duties, the work of the stenographer can be divided into two parts: stenography and typewriting. Proficiency in each of these

## THE STENOGRAPHER'S MANUAL

two fields constitutes the chief stock in trade of the stenographer; or, in other words, the stenographer is hired because she can take dictation and transcribe it on the typewriter.

Proficiency in stenography means the ability to take dictation as rapidly as the dictator gives it—and to take it *accurately*. You will note that the proficiency in stenography is made up of two things—speed and accuracy. You will also note that speed does not necessarily mean the ability to take 80 or 120 or 150 words a minute. If you can take dictation as fast as your dictator gives it, you are proficient—at least so far as he is concerned. If you hold back your dictator you must practice to develop more speed.

Accuracy in taking down dictation means that you make no mistakes that can be justly charged against you. In fact, accuracy is more important than speed, for if there is anything a dictator dislikes it is the reading of his letter in which what he has dictated is incorrectly reported. He does not mind very much being asked to dictate a little more slowly (often it flatters him), provided the stenographer is accurate. Above all things train yourself to be accurate in setting down what the dictator has said. No other quality is more appreciated in a stenographer than accuracy. Do not sacrifice accuracy to speed.

The same fact is true with respect to transcription or typewriting: accuracy is more important than speed. What is the good of typing the letter fast if, on account of errors in it, it either has to be retyped or is sent out with a number of corrections written in? Do it right the first time even though you don't do it so fast.

Good transcribing means much more than the accurate typing of the stenographic notes. It includes such matters as these: a knowledge of the mechanical operation of

## THE STENOGRAPHER'S MANUAL

the typewriter, as, for instance, how to prevent the paper from slipping, so that good work may result; a knowledge of the correct mechanical make-up of the letter and other business forms; the ability to place the typing on the page so that it will look good; neatness in the appearance of the finished work; correct spelling, capitalization, punctuation, and the proper breaking of words at the ends of the lines, and a good working knowledge of grammar and rhetoric.

The stenographer must know all these things about her work and many more. The knowledge of and the ability to use the knowledge of these matters constitute her stock in trade; and the greater her knowledge and the better her ability, the greater and better stock has she to sell and the more will be the pay for this stock. Certainly, if she expects to succeed in her field of work and get better pay and promotion, she must master the use of the tools of her trade. Yet how many girls are there in business who can do these things well—these things which every stenographer who calls herself a stenographer should be able to do with 100 per cent efficiency? Exceedingly few, if we are to believe what most business men tell us.

Stenography and typewriting are not difficult subjects to learn. Any bright girl can make herself fairly proficient in them within six months' time—and quite expert, if she sufficiently applies herself, within a year. Such a matter as spelling, for example, is not hard to learn, and even if you aren't quite sure of the correct spelling, you can look it up in a minute in your dictionary. Yet incorrect spelling is one of the most common errors.

The rules of punctuation and capitalization are few and simple, and no stenographer who has spent a little time in studying them should ever have much difficulty with

## THE STENOGRAPHER'S MANUAL

them. But mistakes in these two matters are continually cropping up in letters.

All these subjects, to repeat, are not difficult to master. Carelessness, more than ignorance, is responsible for most of the errors in them. But carelessness is as bad a fault as ignorance. You can make yourself a stenographer among stenographers merely by mastering these subjects that you have seen are so easy to learn, and by being careful, because the great majority of stenographers either haven't mastered them or haven't learned to be careful.

### *Qualities That Make a Stenographer a Good Stenographer*

A stenographer may be efficient in stenography and typewriting, but yet she may not be a good stenographer. It may be that her personality is such that she cannot get along with her fellow workers; or she may be found to be untrustworthy—she may have disclosed business secrets to outsiders. You can see, therefore, that the good stenographer must possess, in addition to her ability to take dictation and to transcribe well, certain personal qualities. These qualities are as follows:

1. Accuracy.
2. Agreeable personality.
3. Trustworthiness.
4. Diligence.
5. Judgment.
6. Good deportment.

### *The Good Stenographer Is Accurate*

Although all the six qualities mentioned above are essential, the one which the employer values most in a

## THE STENOGRAPHER'S MANUAL

stenographer is, probably, the quality of accuracy. A stenographer is accurate if her work is free from mistakes, if she takes pains to make sure that what she does or has done is correct. The accurate stenographer holds herself responsible for the correctness of her work.

Just think how pleased an employer is to have a stenographer whose work is accurate! No longer is he compelled to read carefully every letter he has dictated, making a correction in spelling here and in punctuation there. No longer does he find the ideas he so carefully thought out and dictated appearing before him in the typed letter unrecognizable. He can now sign his letters with a free mind. He knows, too, that the right inclosures will go with the letter; that any changes or additions he may have made will be correctly copied on the carbon copies of the letter; and that any special directions he may have given concerning the letter will be accurately executed. An accurate stenographer can save her chief a great deal of time and worry—and he appreciates it, perhaps more than you think.

Inaccuracy is the most common defect among stenographers. It holds more back from advancement in salary and position than does any other defect. Lack of sufficient training is sometimes the cause of inaccuracy, but carelessness is usually the cause of it.

### *Necessity for Self-analysis*

Most of us can easily see the faults in other persons, but few of us can see our own faults. The ambitious stenographer must be able to take an inventory of herself to determine just what her defects are. None of us is perfect; faults exist in every one of us. Isn't it better that you should find out what is wrong with yourself, so

## THE STENOGRAPHER'S MANUAL

that you can correct it, than to be held back by faults that you don't see or don't care to see, yet which the employer sees? No stenographer can be a success until she has analyzed herself, found out her shortcomings, and taken steps to remedy them.

You have had enough experience in life to know that few persons outside your immediate family will criticize you, your work, your manners, etc., to your face, though they may and probably do behind your back. To you alone is given the privilege and responsibility of making yourself. And since others don't tell you your faults, you must find them out for yourself.

The necessity for self-analysis is, therefore, ever present. You want to make yourself a success, you want to make your life a success. So you should continually strive to improve yourself, and honest self-examination will show you wherein to make yourself better.

### *Are You Accurate?*

You now know that accuracy is a very valuable quality of a stenographer. Suppose that you were asked this question, "Are you accurate?" Without much thinking you might say, "Yes." But are you? To find out, examine yourself now by giving an honest answer to each of the following questions:

1. Do you make mistakes in taking dictation? How often?
2. Are these mistakes caused by inability to take dictation as rapidly as the dictator gives it? By lack of training? By carelessness on your part?
3. If you don't understand what the dictator said, do you ask him to repeat it or do you "take a chance" that in reading the typed letter he won't notice that you didn't get his exact wording?



## THE STENOGRAPHER'S MANUAL

4. In typing the letter, do you make mistakes because of inability to read your own notes? What is the reason—carelessness when you made the notes or carelessness in reading them?
5. Do you make frequent erasures in your letter? Why—carelessness in typing or carelessness in spelling?
6. How many mistakes do you make in spelling? What is the reason—lack of training or carelessness?
7. If you aren't sure of the spelling of a word do you look it up in a dictionary, or do you sometimes take the chance that you have spelled it correctly?
8. Do you make mistakes in punctuation?
9. Do you know the rules of punctuation?
10. If, when you are transcribing your notes on the typewriter, you find some notes that you don't understand, do you ask the dictator what he said or are you afraid to expose your carelessness and make the second mistake of typing a jumble of words which do not convey the sense as the dictator gave it to you?
11. Do you ever put the wrong inclosures in the letter? Or leave inclosures out?

If you rarely make these mistakes you are accurate; otherwise you are not.

And in reading the questions did you notice how often carelessness is the cause of the error? This fact should show you that, above all things, you must always be on your guard against carelessness. Remember that stenography and typewriting are exact subjects, like arithmetic, for instance. One mistake in multiplying one set of figures by another set means that the answer is wrong. One mistake in taking dictation or in transcribing means that your letter is incorrect. Strive to be 100 per cent accurate.

Never let the employer find mistakes in your work. If you do make any mistakes find them yourself, and correct them. For example, if you are asked to do some copying, go over your work after you have finished it, and carefully

## THE STENOGRAPHER'S MANUAL

compare it with the original from which you are copying. Make certain that your work is correct before you hand it in.

### *The Good Stenographer Has an Agreeable Personality*

The second quality that the good stenographer possesses is an agreeable personality. At first glance it may not be clear why this quality is so important. After a little thought, however, you will see that the qualities under discussion are being considered from the employer's point of view. Why is it, then, that the employer values this quality in his stenographers? For one thing—because he has learned from experience that a stenographer who has a disagreeable personality can cause much trouble among the office force. In fact, she is known in business as a “trouble maker.” Among the things she does to make herself disliked are these: she carries tales, she criticizes her fellow workers behind their backs, she is discourteous, she is dissatisfied with her job—and doesn't care who knows it. The result is that she causes others to become dissatisfied, arouses friction among her fellow workers, and the office is no longer a pleasant place to work in. Is it any wonder that the employer, afraid that she will entirely disrupt his office organization, requests her to resign? Such a case, although not uncommon, is, however, rather extreme.

Agreeable personality is made up of courtesy, cheerfulness, and the inclination to be agreeable to people. Courtesy is more than the use of polite expressions—it is the sincere regard for, and consideration of, the other person's feelings. Suppose, for instance, that a dictator said to a stenographer, “Miss Blank, will you take dictation,

## THE STENOGRAPHER'S MANUAL

please?" and the stenographer said: "Just a minute. I want to finish this letter." In such a case the stenographer is not courteous, for she is placing her own convenience ahead of the dictator's. Or suppose that during the time she is taking dictation the dictator pauses to consider what to say. If she nervously taps her pencil on the desk and thereby distracts the dictator, she is discourteous, for she is not considerate of his feelings.

In the two instances just mentioned, and, for that matter, in most instances, the stenographer intended no discourteous act. Indeed, she was probably unconscious of the fact that her actions were in any way annoying to the dictator. If the situation were explained to her she would probably say, "I didn't think that it would annoy him." And that is just the point! Few people *try* to be discourteous. Most acts of discourtesy occur because some one "did not think."

The good stenographer is cheerful and because she is cheerful she is liked. The "grouchy" stenographer is disliked both by her employer and by her fellow workers. It will pay the ambitious stenographer to train herself to be consistently cheerful. By "consistently cheerful" is meant that she should be cheerful not only when work is slack, but also when she is working under pressure or is asked to stay late. Many a stenographer, otherwise cheerful, has injured herself by becoming sulky when she was asked to finish some letters after business hours or to do some work that she doesn't like to do. She shows her petulance by spitefully hammering the keys of the typewriter. She indicates by her manner that she knows she is being imposed upon. Such a mood irritates the employer to a great extent and creates in his mind a decidedly unfavorable opinion. If you are ever asked to stay late to finish some work, do it with good grace even though

## THE STENOGRAPHER'S MANUAL

at heart you may feel disappointed at not getting out on time. Such work is important, or otherwise the employer would not ask you to stay. And since you have to stay, make the best of it, put on a good face, and do the work cheerfully. You will never regret it, for it is in just such an occasion that the employer is able to see how much better you are than the average stenographer.

Many stenographers are far too sensitive. If the chief speaks harshly they immediately retire for a cry or become very cold and distant to him. If the employer should ever criticize your work or speak sharply to you, don't be sensitive and show your resentment. Keep your good nature, be cheerful, and forget it as soon as possible. You are in business—not at a social gathering—and you must take these things as they come. If you “nurse” your resentment you will only make matters harder for yourself. Remember that the chief has his troubles, too, and did not mean to speak in such a manner. Of course this does not excuse his fault, although he probably is sorry the moment after the words have left his mouth. It is better for you and for all concerned that you be big enough to overlook it and to proceed with your work as if nothing unusual had occurred.

Analyze yourself to find out whether you can improve your personality. These questions will help you:

1. Do you feel that you are liked by your fellow workers, and do you get along well with everyone in the office?
2. Do you try to make yourself liked, by being agreeable?
3. Are you consistently courteous and agreeable to your fellow workers?
4. Are you consistently cheerful, or do you have “blues” and “grouches”?
5. When you are overburdened with work do you become vexed and irritated, or do you still try to keep cheerful?

## THE STENOGRAPHER'S MANUAL

6. When you have to stay late to finish some work, do you allow your vexation to show?
7. If you are criticized, do you resent it?
8. If your employer or any other superior speaks harshly, do you flare up or show your resentment in other ways?
9. Do you cause anguish to others by thoughtless gossip about them?
10. Do you grumble about the work you do, or make others dissatisfied with their work? Are you jealous and suspicious of the chief's seeming preferences for fellow workers?

### *The Good Stenographer Is Trustworthy*

The stenographer is in a position of confidence, and she should recognize it as such. Whatever she learns from her dictation or from her position of trust in the office she should consider confidential, and should not speak of it to others—not even to other people in the office. Much trouble has been caused in business offices by stenographers telling one another information of a confidential nature. Don't gossip about the contents of your letters or about what you heard the employer say. Be discreet; keep these things to yourself. Show your chief that you are discreet, that you can keep a secret, that you are worthy of trust—do these things and the chief will rely more and more on you, secure in the knowledge that you can be trusted.

The good stenographer is loyal to her chief. In all her actions she has the best interests of her chief at heart and he knows that he can place implicit trust in her. She may know his faults and shortcomings, but she keeps them to herself—she never disparages him to others, but sticks up for him when others disparage him.

The good stenographer is reliable. Her chief can trust her to do her work without supervision. If he leaves the office he knows that she will go on doing her work as if

## THE STENOGRAPHER'S MANUAL

he were there. She is reliable in her work, in her statements, and in her conduct.

Are you trustworthy? To find out, answer these questions:

1. Do you ever talk to outsiders or to others in your office (except for business reasons) about the contents of your letters?
2. Have you always kept to yourself everything that you learned from or about your employer?
3. Do you ever criticize your employer to others?
4. When your chief was out of the office have you worked as if he were there?
5. Suppose you are the employer. Would you now say that you had always been discreet, that whatever you said or did was to his best interests?

### *The Good Stenographer Is Diligent*

Diligence is a quality that business always admires and values highly. Any worker who is diligent, already bears the stamp of success. Witness the fact that both men and women who have made successes in business possess this quality to a marked degree.

Diligence means energy, industry, and steady application. It suggests the worker who is always "on the job" eager to do her work, who does her work, does it well, and looks for more. It suggests the worker who does not have to be watched—one who will work just as industriously when the chief is away as when the chief is there, and one who takes an interest in her work and in the work of the business. Is it any wonder that employers cannot get enough of such workers and that such workers rise rapidly in business?

The good stenographer is that kind of worker. She is energetic; she is industrious—not only during the first week or two on the new job, but all the time. Whenever

## THE STENOGRAPHER'S MANUAL

she is given letters to transcribe she immediately starts work and keeps at it until they are done. There is no dawdling around, no carrying on of conversations with others, no "visiting." She attacks her work with zest and finishes it as quickly as she can. Then she applies herself to the next piece of work. If the chief has nothing for her she attends to her filing; or, if she has no filing to do, she cleans her machine or sharpens her pencils or works at any other of the many things that she can do. She is always caught up with her work and ready for more work. She is an industrious, hard-working stenographer—for a time—and then you next find her as somebody's private secretary, or as assistant chief stenographer, or chief stenographer, or in charge of an office department.

Lack of diligence is one of the most common and worst faults found with stenographers as a general class—not that they are lazy, but they often seem to lack ambition; they are indifferent; they apparently don't care whether business keeps or not. Many an otherwise capable girl is paid less than she might get and is kept back from advancement because she is not industrious. Even though we may grant that many stenographers look upon their occupation as temporary while they are waiting for marriage, is it wise for them to get into the habit of letting their work "slide"? And it does become a habit very quickly. Once the stenographer lets herself go, once she begins to become slack in her work, she rapidly goes downhill to join that vast throng of mediocre stenographers who do just as little as they can and must be watched to see that they do that little. After all, there is a great personal satisfaction in knowing that your work is well done and that you are thought highly of because of your efficiency.

Above all things, keep up with your work. Go after it

## THE STENOGRAPHER'S MANUAL

with energy and with the desire to do it and do it well. Then turn to something else. But keep active, keep doing things—it is the only way to keep out of the rut of indolence.

To find out whether you are diligent or not, answer these questions:

1. Do you waste time in starting to do your work?
2. Do you practically have to force yourself to start work?
3. Do you dawdle over your work and allow yourself to "take things easy"?
4. Do you try to get your work done as quickly as possible?
5. Do you allow others, for no good reason, to interrupt you in your work?
6. Are you easy on yourself? Do you make excuses to yourself for not working at high speed?
7. When the chief is away do you take your time in doing your work?
8. Do you work as diligently now as you did during your first week in your present position?
9. Are you always caught up with your work, or are there odds and ends of work lying about now, such as some back filing, which you are planning to do but never seem to get to?
10. Do you put off doing work that ought to be done? Do you have to be asked a second time to do a thing?

### *A Good Stenographer Has Judgment .*

Too many stenographers are "mechanical"; that is, they do their work in a mechanical way, like an automaton, and do not "use their heads." They believe that if they take dictation fairly well, and transcribe it just as it was given, they are doing their work efficiently. But this is not true, as you know. Oftentimes the dictator makes a slip in grammar, word-use, or statement that should be caught and corrected—and will be—by the girl who is alert and *thinking*. Sometimes the dictator forgets to



## THE STENOGRAPHER'S MANUAL

give the stenographer the right inclosure—but if she is watchful she will detect this mistake and see to it that she does get the proper inclosure. Or, again, he may overlook asking to have a letter placed in the follow-up file; but the stenographer who has judgment will know what to do.

The good stenographer is constantly striving, *while she is typing*, to have everything correct. She is on her guard to prevent errors creeping into her work, she takes a personal pride in having her work right, and she is just as eager as the dictator that each letter should go out neat, clean, and free of mistakes. She uses judgment while she is typing. She makes certain that the letter makes sense throughout—and if her notes don't make sense she either asks the dictator for information or she exercises her discretion and judgment in working out the right meaning.

### ***Good Deportment in the Office***

Good deportment has to do with actions, manners, and conduct in the office. Too often the stenographer overlooks the importance of such matters, perhaps because they have never been brought to her attention. Yet an otherwise good stenographer may be thought less of by her employer on account of the fact that she either is careless of how she conducts herself, or does not realize the bad impression she makes by her unbusinesslike manners. So important is this subject that the next chapter, "Your Conduct in the Office," is given over entirely to a detailed discussion of it.

## Chapter II

### **Your Conduct in the Office**

#### ***Office Rules Should Be Observed***

NEARLY every business office has a set of rules that have been laid down for the purpose of standardizing the routine of the office and making the office run efficiently. If you were in charge of an office you would probably put these same rules into effect yourself, for you would then appreciate why they are needed if the office is to be run right and not in a haphazard, happy-go-lucky fashion.

Some stenographers feel that these rules do not apply to them and that it doesn't make much difference, anyway, if they don't observe them. Such ideas are wrong and will only lead to trouble. The rules apply to all, and no girl should consider that she is an exception. She should never, by her failure to observe them, compel the office manager or chief stenographer to "call her down" for breaking them. And it does make a lot of difference whether she observes them or not. She may not know it at the time—she may even think that she is "getting away with it"—but her conduct seldom escapes the observation of those in authority, with the result that she comes into disfavor with them.

The stenographer often makes such a mistake because she does not appreciate the necessity for such rules. For

## THE STENOGRAPHER'S MANUAL

example, in your office there may be a rule against using the telephone for personal calls, except for important reasons. You may say to yourself: "Why, that's a foolish and unjust rule. What difference can it make if I use the telephone just once or twice a day?" The answer is that just one or two calls wouldn't make much difference. But if you have the right to use the telephone for personal calls, so have the other girls. And then it does make a difference. Besides, you leave your work to do the telephoning, you distract others near the telephone, and just when you are carrying on your very interesting conversation the chief may be waiting to give you dictation or to get that letter that you left unfinished in your machine. You may retort: "I would use the telephone only when I had a few slack minutes. I wouldn't interfere with the work of the office." But the answer to that is, you may be discreet, but how about others? If everyone were discreet and made sure that her actions didn't interfere with the work of the office, there would be no need for *any* rules. But everyone is not so discreet as you are; hence, office rules were made.

Often the office rules are a source of annoyance to the girls. They feel that they aren't being trusted to do the proper thing. If you are annoyed by the fact that your office has rules, please remember that not all girls can be trusted, that office efficiency demands rules, and that they exist for the benefit of all. How would you feel, if there were no office rules about punctuality, to be on time yourself every day and then see another girl come in ten or fifteen minutes late every other day without anything being said to her? You wouldn't like it, would you? After a while you would probably say, "If she can do it, I have the right to do it," and all the other girls would say the same thing. Then, the first thing you know,

## THE STENOGRAPHER'S MANUAL

everyone would be coming in ten or fifteen minutes late. What kind of office would that be then?

No matter what others do about the rules, you stick by them. You will often see other girls disregarding them, and, because you may see no action taken in their cases, you may think that their infractions of the rules are being overlooked. And that fact may make you dissatisfied and may tempt you to do the same. But don't think it! Such things are seen and taken note of. And some day, when such a girl is least expecting it, the result shows up: she may ask for more salary and be refused; she may be passed by at the time raises are made; she may lose an opportunity to be advanced; or she may be asked to resign. She is not the kind of employee that benefits an office—and those in authority know it. So, no matter what others do, observe your office rules. Some day you will be glad that you did.

### *Be Punctual*

One of the chief office rules is that regarding punctuality. Violations of this rule probably cause more trouble than the violation of any other rule: first, because they are so common; and second, because they disrupt the efficient operation of the office so much. How would you feel if you were a dictator and got down to the office on time, only to find that you had to wait ten or fifteen minutes until your stenographer arrived? How would you feel toward an employee, if you were running a business, and found that that employee was often late, was not working during the time for which you were paying him? After all, however, there are three big reasons why you should be punctual: first, because, especially in the morning, there usually is work waiting to be done

## THE STENOGRAPHER'S MANUAL

which should not be held up; second, because your lateness may make other girls feel that they have a right to be late; and third, because for your own benefit punctuality is a good habit.

Of course it's hard to be on time. But it is just as hard for others as it is for you. Train yourself to get up in plenty of time to make your toilet properly and to eat a good breakfast. Don't lie in bed until the very last moment, then jump up, rush through dressing, eat a hasty and scanty breakfast, and just get to the office on time. You can't work well if you eat breakfast like that, and your hurrying is not doing you any good. Get up so that you will have ample time for these things.

Another infraction of the punctuality rule occurs at lunch time. Many girls impose on their employers by taking an extra ten or fifteen minutes at this time. This is not right. You know the length of time you are allowed for luncheon; so don't take any more. Be back at your desk ready to start your work on time. This also applies to rest periods. And at night, don't clip off five or ten minutes from your leaving time. Remember that you are in business, that your time is bought and paid for; so be businesslike, be punctual, and give to the office the time that you are paid to give. You need not be reminded that such matters are noted and that every lateness adds a black mark to your record.

### *Attendance*

Some stenographers stay home or away from work on the slightest provocation, and often because of imaginary ailments. Perhaps they do not realize that their absence means an increased burden on the other stenographers in the office or that it may prevent one or more dictators

## THE STENOGRAPHER'S MANUAL

from getting their work done. Be careful and conscientious in this matter. Keep as good an attendance record as you possibly can. The girl who is frequently absent is not dependable, for her attendance can never be depended upon, and sooner or later she must be replaced.

If you are unable, on account of sickness or for any other good reason, to go to the office, at least telephone to the office and let them know so that other arrangements can be made to take care of your work.

### *Using the Telephone for Personal Calls*

Do not use the office telephone during business hours for your own personal calls except in cases of real importance. Your telephoning may distract others from their work, and, moreover, such actions are not considered businesslike. In addition, discourage your friends and acquaintances from telephoning to you at the office. Very often such calls interrupt the dictator or make you stop your work. The office is a place of business; it is not your home, and therefore you should not expect to be allowed the same amount of freedom. Many stenographers get themselves into disfavor because of these calls.

### *"Visiting" in the Office*

"Visiting" in the office is a harmful practice, both to you personally and to the efficiency of the office. By "visiting" is meant the carrying on of conversations with other workers in your office on matters not strictly relevant to the business. For example, a stenographer on her way to her desk, after having taken dictation, passes by the desk of a friend or acquaintance and pauses to talk about such a topic as dress, what they did last night, or where

## THE STENOGRAPHER'S MANUAL

they are going for the week-end. The temptation to do this is very great, but the good stenographer will avoid it because she knows that she is wasting time when she ought to be working, that she is causing another worker to waste business time, and that the conversation is likely to annoy or distract others. She also knows that such "visiting" is a violation of good business conduct—it is out of place in the office. When you are in business, be businesslike.

### *The Proper Attitude Toward Your Work*

One of the most common criticisms made by business men against stenographers as a general class is that they are not businesslike, that they do not have the proper attitude toward their work. This criticism is probably a sound one and is partly due to the fact that many women do not take business as seriously as do men. They do not take the same amount of interest in it, but often allow other matters to take precedence.

Since you are in business, and since you do not know how long you will remain in it, why not play the game right? Take the proper businesslike attitude toward your work, strive to do your work better and more efficiently, and have the interests of the business at heart. Do these things—if not for the sake of the business, at least for your own sake, and for your own benefit in the form of a larger salary and a better position. If you will take the proper attitude toward business you will understand why it is necessary that you deport yourself in accordance with the office rules, and even if there are no definite rules laid down, you will appreciate that there are certain broad rules of business conduct that you ought to follow.

# THE STENOGRAPHER'S MANUAL

## *Conduct Toward Other Workers*

Since there are other workers in the office it is necessary for the good of the office that you follow out certain rules of conduct toward them. The first rule is that of courtesy. As you want your own work at the office to be as agreeable as possible, you must do your share toward keeping up a good spirit in the office. If everyone is courteous and agreeable to everyone else, yours will be a pleasant place to work in. But if there are little cliques and groups, if there are discourtesy and quarrels, if there are criticism and counter criticism, if there are suspicion and jealousies—then your office life will not be very pleasant. Do your share, therefore, to keep these troubles out. Courtesy and agreeableness make up the oil that lessens friction.

Co-operate with your fellow workers, and if you can help them, do so. Team work means better results for you, for your fellow workers, and for the office.

Do not become familiar with the men workers or allow them to become familiar with you. This does not mean that you are to be cold and distant to them; not at all. You should be pleasant and agreeable, but bear in mind that actions that are perfectly all right outside business hours are not considered all right in a business office. This is a matter for your own discretion and judgment. But it is safer to be considered too strict in these matters than too liberal.

## *Your Personal Appearance*

Little, if any, advice can be given to women stenographers concerning the subject of personal appearance, for women appreciate more than do men the value of such matters as correct dress, neatness, and cleanliness. Yet, a



## THE STENOGRAPHER'S MANUAL

suggestion or two from the business man's point of view may be found valuable—or at least of interest. These matters are of such a personal and intimate nature that, although he sometimes would like to say something about them, the business man is afraid to. Moreover, even a girl's best friends will seldom, if ever, tell her about her deficiencies in these things for fear of losing her friendship. Hence, a girl must be her own mirror, her own counselor.

First of all the business man silently criticizes the stenographer who wears an attire more suited for social affairs than for office work. He may like "dressy" clothes, but he believes that the office is not the place to wear them. He much prefers to see the girl appropriately attired for her work—and this means simple, plain, workaday clothing. He knows from experience that the overdressed girl is usually an inefficient worker, for she either thinks more about how she looks than about her work, or is so much dressed up that she can't get down to work, or is so uncomfortable that she can't do good work. He believes that for work she should wear *working* clothes; not *playing* clothes. A girl who dresses in a businesslike way appears to be a better worker, and she usually is, for fashionable shoes, high heels, a tight dress—these will not let a girl do good work. She is too uncomfortable.

Then there is the matter of overdoing the use of perfume, powder, and other cosmetics. The business man strenuously, but silently, objects to them. He doesn't like to have his office turned into a beauty parlor. He is there for work, he wants others to be there for work, and he likes to have the office look like a working place.

Cleanliness in respect to one's person and dress need not be discussed, for all know, or should know, its business value. But just one hint: the stenographer's hands and nails are usually under the direct gaze of the dictator.

## Chapter III

### When You Take Dictation

#### *The Importance of Taking Dictation Right*

THE employer or dictator usually has only two occasions on which he has an opportunity to judge the value and ability of the stenographer: first, when she takes his dictation; and, second, when he sees the completed work before him. Disregarding, for the time being, the latter occasion, let us consider the first—taking dictation. This occasion is a very important opportunity for the stenographer, because it is at this time (often the only time) that she comes under the direct, personal attention and notice of the dictator; it is at this time that he receives a favorable or unfavorable impression of his stenographer's ability, personality, and other qualities. And it is from these frequent meetings that there is gradually built up in the dictator's mind the judgment that you are an unusually efficient, or a mediocre, or a poor stenographer. Taking dictation is indeed an opportunity for the stenographer, and she should know how to make the most of it.

#### *Be Prepared*

When you are asked to take dictation, drop all work immediately, take your book and pencils, and go to the

## THE STENOGRAPHER'S MANUAL

dictator's desk. Even though you may be part way through a letter that you are typing, leave it in your machine and prepare to take dictation. Never make the dictator wait. If you do so you will only make things harder for yourself, for being made to wait usually affects the temper of most dictators.

Whenever you are called by a dictator and do not know whether it is for dictation or not, always take your notebook and pencils with you.

In order not to keep the dictator waiting, be sure to keep two or three well-sharpened pencils in your desk so that you will never be forced to stop to sharpen one. If you use a fountain pen, be sure that it is in good working order and that it is filled.

Keep your dictation book in one place so that you can always find it quickly. On your way to the dictator's desk turn the pages of your book to the proper place, so that when you arrive at the desk you won't have to waste time trying to find it. In fact, it is advisable to have the next blank page indicated by a rubber band around your book or by a turned-down page. Take two pencils with you in order that if the point of one of them should break or become dull, as so often happens, you will still have one to use. This precaution will save you the embarrassment of being forced to keep the dictator waiting while you sharpen another pencil or while you go to your desk to get one. Give some attention to these details, make such matters a habit, and you will earn the good will of your dictator.

When you reach the dictator's desk, pull up a chair for yourself, pull out the slide of the desk, or place your book on the desk, or rest it on your knees, and signify that you are ready.

# THE STENOGRAPHER'S MANUAL

## *Your Manner When Taking Dictation*

One of the main points to watch is your manner when taking dictation. Remember that you can help the dictator a great deal in his dictation by your attitude. The dictator is trying to concentrate his mind on what he is to say or is saying, and the slightest distraction will cause him annoyance. So, whatever you do, don't fidget while he is reflecting or hesitating over what he is going to say next. Some stenographers, while they are waiting for the dictator to dictate something, unconsciously distract his attention by tapping their pencils on the desk or book, by examining their finger nails, and by similar practices. You can spend this time to good advantage by reading your notes and making sure that you have everything right, by planning your letters, by putting in punctuation and paragraph marks if these are not given to you, and so forth.

And don't look expectantly into his face while he is trying to think. This action either hurries him or makes him nervous, with the result that he is dissatisfied with his dictation.

It is rather difficult to take dictation that is slow, jerky, and labored, but be as patient and sympathetic in your attitude as you can. The dictator will appreciate it more than you know.

When the dictation is lengthy some stenographers become sulky, pretend weariness, or appear anxious to get away. Such an attitude is very trying to the dictator, although he may not say anything about it. Be patient and cheerful throughout the dictation.

Some stenographers become very nervous when they are asked to take dictation. They are afraid of the dictator or afraid that they will make mistakes. It is need-

## THE STENOGRAPHER'S MANUAL

less to say that they must overcome this feeling, for a girl who is in such a frame of mind cannot take dictation well.

### *Points on Taking Dictation*

In beginning the day's dictation put the date at the top of a new page, so that if you are called upon a week or so later to read your notes on a letter that is questioned, you can quickly find the proper place.

One of the first suggestions concerning the taking of dictation which, if followed by the stenographer, will make her more efficient, is this: Don't interrupt the dictator when he is dictating, unless he is going too fast. The reason for this is that if you interrupt him when he is in the middle of an idea, you will very likely cause him to lose the thread of his thought. If you fail to understand a word or phrase that he gave you, mark that spot in some manner and wait either until the end of the letter or until he has paused, before asking what it was that he said.

The next suggestion is this: Remember that the correctness of your finished letter depends upon your accuracy in getting down *exactly* what the dictator said. Your notes must be 100 per cent perfect, or otherwise your letter may have to be retyped. Save yourself this extra work, and the embarrassment of being compelled to do your work over again, by taking the utmost precautions to be sure that your notes are right.

Many stenographers, when they have failed to catch what the dictator said or when they have not understood an unfamiliar word, are afraid to reveal to the dictator their inattention, carelessness, or lack of understanding, by asking him to repeat or to spell out the word. They "take a chance" that they can later work out the sense or can find the word in the dictionary. But don't you do

## THE STENOGRAPHER'S MANUAL

it. These things, nine times out of ten, show up very noticeably in the finished letter and are nearly always caught by the dictator before he signs the letter. *If you don't know, ask,* and have the dictator set you right. Don't add to one fault by making another. So far as the dictator is concerned he would much rather have you ask than be compelled later to have you retype your letter on account of the inaccuracies in it. It saves him time and annoyance.

Bear in mind, then, that your ability to take dictation is judged by your finished letter, and that accuracy is the most important quality of a stenographer. Certainly your letter cannot be accurate if your notes aren't. Accordingly, before you leave the dictator, be sure that you have no doubts about the accuracy of your notes. *If you aren't sure, ask.* Then, again, remember that you will have to read your notes when you are typing them out. Accordingly, take pains to make your notes legible. Care now will save time and trouble when you are transcribing.

Be particularly careful of names and addresses. If the dictator begins by giving you the name of the person or persons to whom he is writing, or if he uses a name elsewhere in his dictation and does not spell it out for you, make sure that you know how to spell that name. Write it out in longhand. As you know, there are no rules for the spelling of names: *Cramer* sounds the same as *Kramer*, *Coughlan* sounds like *Coughlin*, and *Spalding* like *Spaulding*, but they are spelled differently. You have no way of knowing the correct spelling unless from experience with this dictator you know to whom he refers, or unless you ask. The misspelling of a customer's name is a business blunder. If the dictator is in the habit of turning over to you the letters he has answered, it is only necessary to number the letters in your book or write down a part

## THE STENOGRAPHER'S MANUAL

of the name; as, *Johnson Co.*, or *Ackerson*. Always follow exactly the identical form used by the firm addressed on its own letterhead. For examples note the ampersand (&) in *Gordon & Jones*, the article "The" in *The Plimpton Press*, the hyphen in *The Globe-Wernicke Co.*, and also the fact that *Co.* is not spelled out.

The same rule concerning the asking about spelling holds true with respect to the spelling of names of streets, cities, and other places, trade articles, technical words and expressions, etc. It is easier and more efficient to ask than to spend ten or fifteen minutes trying to find out how they are spelled after you have left the dictator. And sometimes you can't find out, especially in the case of the names of streets. Be especially careful of figures and amounts. Make certain that you get them correct. A blunder here may be very costly to the firm.

If the dictator does not give you the punctuation to go into the letter, you should put it in while you are taking the dictation.

### ***Carefully Note Instructions***

The dictator will often give you instructions about what he wants you to do. He may say, "Put that letter in the follow-up file so that it will come back to me on the 15th"; or, "Make two extra carbon copies of that and give them to me"; or, "Send this letter by special delivery." Whenever he does give you such instructions don't try to carry them in your mind, because you may forget them, and, besides, because there is no need to burden your memory with them. Make a note of them in your book. On other occasions he may hand you an inclosure to go with one of the letters. If he does so, make a note in your book of the inclosure, and also *mark the inclosure*, so that you will know into which letter it is to go.

## THE STENOGRAPHER'S MANUAL

In some offices the dictator may have various styles of letterheads that he uses on different occasions. He may have the regular business letterhead for the usual business letters; he may have an official or private letterhead for semi-business, semi-personal matters; and he may have his own personal letterhead for his own personal letters. If you aren't sure which letterhead you should use, ask him.

After he has indicated that he has finished dictating, make sure again that you have no doubts about your notes. Then gather up the letters he has answered, the inclosures, your book and pencils, and go back to your desk. Don't, by carelessness or oversight, leave anything of yours on the dictator's desk.



## Chapter IV

### Transcribing and Typing

#### *You Are Judged by Your Completed Work*

At the beginning of the last chapter the statement was made that the employer or dictator usually has only two occasions on which he has an opportunity to judge the value and ability of the stenographer: first, when she takes his dictation; and, second, when he sees the completed work before him. This second occasion now remains to be discussed.

Even a poor stenographer may make a good impression on the dictator at the time she takes dictation. She may apparently know her business and *seem* to take dictation well. But, after all, it is the completed work that the dictator sees and judges by; in fact, it is the finished result that counts, that shows the dictator that the stenographer is accurate and otherwise efficient. Thus it may be said that, so far as tangible and apparent results are concerned, the typed letter or other matter is the most certain method of determining the ability of a stenographer, for it shows whether she can take dictation accurately, it shows her knowledge of such matters as spelling, punctuation, capitalization, grammar, and mechanical make-up; and it shows her neatness and ability as a typist. In view of the fact that so much importance is

## THE STENOGRAPHER'S MANUAL

attached to the finished work it should be apparent to the stenographer that she must concentrate her utmost efforts to insure that her work is as good as she possibly can do.

### *Accuracy in Transcription*

The dictator judges the finished work of the stenographer under two general heads: (1) accuracy and correctness, and (2) appearance. As has been said before, the most important quality of the letter is accuracy. *It is better to go more slowly with your typing and get everything correct than to go faster and make mistakes.* Hence, accuracy is the keynote of efficient transcribing and typing, as it is also of the efficient taking of dictation. Assuming, therefore, that your notes are accurate and legible, there is no reason except downright carelessness why your letter shouldn't be accurate with respect to sense and meaning.

It sometimes happens, however, that your notes don't make sense, either because the dictator himself made a slip or because you did. In this event either get the necessary information from the dictator, or, if you are sure that you know what he meant to say, put that down. Don't bother the dictator unless you have to. But when you cannot proceed intelligently with your work, have the courage to ask for the necessary information. Whatever you do, *don't type sentences that make no sense, even though your notes read that way.* This is an important point, and should be carefully noted. It is a good plan to read a sentence or two of your notes at a time to make sure they read all right before you type them.

Misspelling is a common error that causes much trouble, for misspelling means that the letter will have to be re-typed or corrections made on the typewriter, or in ink by the dictator. And there is little or no excuse for mis-

## THE STENOGRAPHER'S MANUAL

spelling. It results either from carelessness in typing or from ignorance. If you aren't sure of how the word is spelled don't "take a chance" on it, but look it up in your dictionary. If your concern does not furnish you with a dictionary, buy one, for it will be worth a good deal more to you than the money you spend on it. And buy a good one—not a ten- or twenty-five-cent one, but a good one, in which you can find the words that give you trouble. The small, cheap dictionaries are so much abridged or so brief that often you will not find in them the words you are looking up. [A complete discussion of spelling is given in Chapter VI, page 71.]

Another error, but one not so common as misspelling, is the use of a word which sounds like the one the dictator used, which has the same or nearly the same outline as another word, but which is the wrong word. Some of these words are *advise* and *advice*, *bad* and *bade*, *born* and *borne*, *canvas* and *canvass*, *formally* and *formerly*. [A list of these words is given beginning on page 82. You should know them, their different meanings and spellings, so that you will know which one to use.]

### *Why You Should Be Up on Your Grammar*

It sometimes happens that the dictator in his haste, or on account of concentration on his ideas, or, it must be said, because of his ignorance, makes a grammatical blunder. He may have used a singular subject and followed it with a plural verb, as in the sentence, "Each one of my five recommendations *were* approved," when he should have said, "Each one of my five recommendations *was* approved." Or he may have dictated a sentence that is ambiguous on account of the misplacing of a phrase, as, "Please fill out the credit blank that you will find *inclosed*

## THE STENOGRAPHER'S MANUAL

*in ink*," when he should have said, "Please fill out *in ink* the credit blank that you will find *inclosed*." When the stenographer notices such blunders—and she should always be on the watch for them—she should correct them. But she should be sure that there is a blunder and that she knows how to correct it. If she isn't sure she should bring it to the attention of the dictator. If she watches for and corrects mistakes in the grammar of the dictator, she can often save the concern from making a poor impression upon its customer because of the grammatical mistakes in the letter.

A sound knowledge of grammar should be part of the stock in trade of the good stenographer. The stenographer who knows grammar is all the more valuable to a company. If you aren't sure of your grammar, brush up on it. Buy a grammar and review it carefully. Some day you will be glad that you did, for it may bring you the opportunity that you want.

### ***Editing Dictated Material***

The stenographer is often troubled about the liberty she can take in editing dictated material. Of course, if the mistake is a bad one, and very obvious, there is no question about it. But at other times the circumstances in the case must govern her actions. In general, it may be said the stenographer's experience with the dictator, and her knowledge of his ability and wishes, will serve as a guide. Some dictators don't want you to change a single word unless you first consult them; others, and they are in the majority, are only too glad to have a stenographer who will take the responsibility to see that the letter is clear, correct in English and grammar, and free from incorrect statements.

# THE STENOGRAPHER'S MANUAL

## *Paragraphing the Letter*

If the dictator does not give you the paragraphing, it is necessary to use your own judgment about it, for seldom, except in very short letters, should the letter be solidly typed, with no paragraphs. This fact means that you should know how to break a letter into paragraphs. The general rule is that each idea should be given a separate paragraph. Accordingly, when you are transcribing your notes, begin a new paragraph whenever you come upon a new idea or a break in the thought. It might be advisable, also, to read and study the chapters on paragraph structure which you will find in any book on English rhetoric.

## *Punctuation and Capitalization*

The subject of punctuation and capitalization is discussed in detail in Chapter VIII, beginning on page 133. At this point, therefore, it is only necessary to remind you of the importance of attention to these matters when you are transcribing.

## *Always Read Over Your Work*

After you have finished transcribing the letter, read it over very carefully before you take it out of the machine, and try to find any errors that you may have made. It is better to make corrections while the letter is in the machine, for you are then assured of good alignment when you make the correction. *Read for sense*, but watch the grammar, punctuation, capitalization, and spelling. Be especially careful that you have not transposed numbers. It is much better for you to find the error on yourself than

## THE STENOGRAPHER'S MANUAL

to have the dictator find it. At this time bear in mind the fact that accuracy and correctness are the most valuable qualities of your work. Be sure that your letters are correct before you hand them in to be signed.

If you have been given some copying work to do, always compare your finished work with the original. There is no excuse for errors in copying.

As you finish each letter put any inclosures that belong with the letter into the addressed envelope so that you won't forget them. It is a dangerous practice to leave this matter until all the letters are done. By that time you may have forgotten about the inclosure.

### *The Appearance of Your Work*

The second quality by which your work is judged is that of appearance. Your work should be clean and neat; it should have good mechanical make-up, and in general should make a good appearance. In these days business concerns are paying more and more attention to the appearance of the letters that go out and represent them to their customers. Hence, the stenographer who can get out good-looking letters is in greater demand than ever before. The appearance of the letter is a very important matter, remember that. Try to make your letters as good-looking as you can. Be proud of your work. Bear in mind that your ability is judged to a great extent by the appearance of your letters and that *you are responsible for the appearance of your letters.*

### *Making Erasures and Changes*

First of all, the letter should be neat and clean-looking. There should be no unsightly erasures, smudges, or other

## THE STENOGRAPHER'S MANUAL

marks indicating slovenly work. Erasures seem to cause most of the trouble. Of course, it is hardly possible to type all letters perfectly; but try to make as few mistakes as possible. Again, it is better to go a little more slowly and do better work.

Whenever it is necessary to make an erasure make it first in the letter, being sure, however, to place a piece of heavy paper between the carbon paper and the carbon copy, so that your erasing won't smudge up the latter. In making the erasure use an erasure shield, so that you won't erase letters or marks other than those you wish to erase, and make the erasure lightly and neatly, but still do it completely. Brush and blow away any particles of paper or rubber that remain on the letter sheet, so that when you strike over the erased spot the new letters or marks will be neat, and also so that these particles will not get into and clog the typewriter keys. Then make a neat erasure on the carbon copy.

Sometimes you do not detect the error until after you have taken the letter from the machine. In this case make your erasures before you put the letter back into the machine. Be sure that the carbon copy is in its proper position, and that, when you strike the key to put in a letter or word, the proper alignment is secured. Be careful of these things, for careless work in these matters is very noticeable. The same is true when the dictator has indicated on the letter certain corrections, additions, or changes. Try to make them so that they will not be noticeable. Here is where your skill in operating the typewriter is put to a real test. But when you do make these corrections, changes, or additions, be sure to make them on the carbon copy also, in order that the copy will be a "true" copy.

Never strike one letter over another except in such

## THE STENOGRAPHER'S MANUAL

cases as striking "h" over "n," and "p" over "o." Otherwise the work doesn't look right. It is better to erase and make a good job of it while you are at it.

### *Keep Your Machine in Good Condition*

Even a good workman can't do good work with poor tools. Nor can you do good work if your machine isn't in good working condition. The responsibility of seeing that it is in good order rests upon you. Of course, if there should be something seriously wrong with it, such as letters out of alignment, you aren't expected to be able to repair it, but you are expected to take steps to have it put in repair as soon as possible. Bring the matter to the attention of the chief stenographer, or, if you are in a small office, ask your employer for permission to have the repairs made.

Keep the type letters clean. The moment you notice that a letter is clogged, stop your work and clean that letter. At least once a week you should give the faces of the type and the whole machine a good cleaning. If you don't know how to clean and oil your machine, read the printed instructions that the manufacturer of your machine will be glad to give you. In oiling the machine be careful that there is no superfluous oil left on the machine, for this oil will make oil spots on your paper and will gather dust. Wipe off the machine carefully with a cloth after you have oiled it.

If your paper slips and doesn't move with the roller or platen, put in another sheet with it. If it still slips, use emery paper to roughen the platen so that it will grip the paper.

A worn-out ribbon is often the cause of poor-looking work. The moment that you notice that the typing looks



## THE STENOGRAPHER'S MANUAL

faint or "spotty," either "turn" the ribbon or get a new one.

Take good care of your machine and it will do good work for you. This suggestion is given, not because your care of the machine may make it last longer, but because your care will mean that your letters will be better-looking—and that's what you want.

### *Don't Dispute with the Dictator*

Sometimes the dictator may call you back and tell you that you made him appear to say certain things in his letters that he didn't say. Don't bridle under this criticism and retort that that was what he said according to your notes. Your notes may be incorrect. Even if the dictator is in the wrong let him have his way. You gain nothing by disputing his statements. If you gain a reputation with him for being accurate, he will soon realize that you were right in these matters.

### *Taking Care of Your Notebooks*

As you finish transcribing each page, draw a cross through it or indicate in some way that its contents have been typed.

After you have filled your notebook write your name on the cover, and also note on it the dates covered by the contents, as *January 5-January 18, 1921*; then file it. In case of any questioning of the correctness of a letter you can then easily find the notes of the letter.

### *Office Supplies*

Make sure that you have in your desk adequate office supplies, such as pencils, the various types of letterheads

## THE STENOGRAPHER'S MANUAL

and envelopes, notebooks, carbon paper, and second sheets. You should have at least a day's supply of such things, so that you will not have to interrupt your work while you are getting enough supplies to go on with.

## Chapter V

### The Mechanical Make-up of the Letter

#### *Know and Use Good Mechanical Make-up*

THE appearance of your letters depends to a large extent upon the mechanical make-up you use. By mechanical make-up is meant such matters as placing the letter properly on the letter sheet so that the margins will be right, the spacing of the letter, the observance of good usage with respect to titles, to forms of the salutation and of the complimentary close, and similar points that often cause worry. The competent stenographer should be well informed on these matters, for such knowledge will help much in getting out good-looking letters, and will insure that the form used conforms with correct usage.

In some offices the stenographer is provided with a standardized form and arrangement of a letter, which she is asked to follow, so that all letters going out of that office will have the same kind of mechanical make-up. This fact does not imply that the way you learned to arrange and type your letters is incorrect; it merely means that the office wants all its letters to be standardized in appearance and form. If you are provided with such instructions and rules, you should, of course, follow them out fully. If you are not so provided you may be in-

## THE STENOGRAPHER'S MANUAL

terested in the following points that will help make your letters present a good appearance and that will inform you as to what is considered correct usage.

### *Placing the Letter on the Page*

Before you start typing the letter you should first glance over your notes and get a pretty accurate estimate of the amount of material in the letter. This step is necessary if you wish to have the proper margins—and good margins help the appearance of your letter a great deal. Some stenographers always begin their letters the same distance from the top of the sheet and the same distance in from the edge. This practice will mean that the letter consisting of only three or four lines will not look right, for the typed matter will be too near the top. If you find that the letter contains only a small amount of material, begin your letter lower down on the sheet [this means the date, too], and leave a wider margin at the left. The right-hand margin should be the same as the left-hand one. The margin at the foot of the letter should be the biggest.

Sometimes it is advisable, in very short letters, to double space between the lines of the address and also between the lines in the body of the letter.

If the letter is longer, begin nearer the top and make your margins smaller. But never crowd the letter so that there is less than one inch between the signature and the bottom edge of the sheet, and never make your side margins less than three-quarters of an inch. It is much better to go to a second sheet. But if you do go to a second sheet, do not have only the complimentary close, like "Yours truly," and the signature on that sheet. There should be at least three or four lines of typing on it;

# THE STENOGRAPHER'S MANUAL

THE SAVMUS PRODUCTS COMPANY  
50 CAVRCA STREET . . . . NEW YORK

November 16, 1920.

John Wanamaker,  
8th Street and Broadway,  
New York City.

Gentlemen:

Attention of Superintendent of Building

This letter will serve to introduce to you Mr. R. A. Holmes of the Manhattan Export Company who wishes to inspect the condition of the wood flooring on the eighth floor of the new building, which our company treated several years ago. We shall appreciate your courtesy in this matter.

Very truly yours,  
THE SAVMUS PRODUCTS COMPANY

By *F. S. Ingraham*

F. S. Ingraham - C. F.

EXAMPLE OF POOR PLACING OF MATTER ON THE LETTER SHEET

# THE STENOGRAPHER'S MANUAL

THE SAVMS PRODUCTS COMPANY  
50 CAVRCA STREET . . . . NEW YORK

November, 16, 1920.

John Wansmaker,  
8th Street and Broadway,  
New York City.

Gentlemen:

Attention of Superintendent of Building

This letter will serve to introduce to you Mr. R. A. Holmes of the Manhattan Export Company who wishes to inspect the condition of the wood flooring on the eighth floor of the new building, which our company treated several years ago. We shall appreciate your courtesy in this matter.

Very truly yours,  
THE SAVMS PRODUCTS COMPANY

By *F. S. Ingraham*

F. S. Ingraham - C. F.

EXAMPLE OF BETTER PLACING OF MATTER ON THE LETTER SHEET

## THE STENOGRAPHER'S MANUAL

otherwise the second sheet won't look right. Try to plan out these things in advance. And be especially careful of these points when you are approaching the foot of the letter. You must then decide whether or not you have enough space left to complete the letter on that sheet and still leave a good margin, or whether you will have to go to a second sheet. All this is a matter of judgment and experience on your part.

Of course, it is impossible to make the right-hand edge of your typed letter exactly even, as you can do with the left-hand edge, but you can at least try not to have it look too jagged and irregular. Be particularly careful in typing the end of your first line, for the end of the last word in this line determines the imaginary margin line that you are trying to keep for the right-hand side of the typed matter.

### *The Parts of the Mechanical Make-up of a Letter*

For the purpose of discussion, the mechanical make-up of the letter may be divided into six parts: the heading, the inside address, the salutation, the body of the letter, the complimentary close, and the signature. In reading what is said about these matters, please remember that this book attempts to give you examples of what is considered correct usage. Other forms are not necessarily incorrect.

#### *The Heading*

1. Since you are provided with printed letterheads, the only part of the heading that you will type is the date. This is sometimes placed in the center, or on the date line printed on the sheet. The most common practice, however, is to place it at the right, below the heading. If

## THE STENOGRAPHER'S MANUAL

you place it at the right, remember before you do so that its position depends upon the length of the letter. [See "Placing the Letter on the Page," page 43.] Remember also that the last figure in the date is often used to determine the imaginary line which you try to keep at the right as the margin line of your typing.

2. The date should consist of the month, the number of the day, and the number of the year. Do not use a number for the month, and do not abbreviate the year.

Wrong: 4-8-'21

4/8/'21

Right: April 8, 1921

3. Although on the face of it the use of the number of the month and of the year seems to be more efficient than the use of the month written out, nevertheless the reader is often confused in trying to find out exactly what month is meant. In many European countries, 4-8-'21 would be read "the 4th of August, 1921," instead of "April 8, 1921."

4. In ordinary business letters the numbers in the date should not be written out in full, as *May twenty-four, Nineteen hundred twenty-one*. In certain cases, however, such as in official letters, the date is spelled out to secure a greater formality.

5. The number of the day does not need to be followed by *d*, *nd*, *rd*, *st*, or *th*.

Incorrect: May 5th, 1921

Correct: May 5, 1921

NOTE.—This rule holds good when referring, in the body of the letter, to the date. It is permissible, however, to use such forms as "the 10th of May."



# THE STENOGRAPHER'S MANUAL

## *The Inside Address*

1. The name and address of the person or group to whom the letter is directed is placed at the left-hand side of the page, below the heading. Its distance below the printed heading depends upon the arrangement of the matter in the body of the letter [see page 43]. When "window" envelopes are used, however, it is necessary to type the inside address within a prescribed space. These two forms, the straight edge and the indented, are used:

The Smith Hardware Company, Inc.,  
35 Broadway,  
New York City.

[Or]

The Smith Hardware Company, Inc.,  
35 Broadway,  
New York City.

2. According to custom and courtesy, some title should always be used with the name of the person or persons addressed; but no title is used before names of corporations (United States Rubber Company), nor before partnerships with an impersonal style (Electric Novelty Manufacturing Company). Moreover, it is now good practice to omit the title (Messrs.) before the style of a partnership that contains the names of the individuals (Meyer & Ayres). The commonest titles used in business are as follows: *Mr.*, *Messrs.*, *Mrs.*, *Miss*, *Dr.*, *Rev.*, *Hon.*, *Prof.*, *Esq.*

3. In addressing a person, always use whatever title the person may possess; for example, *Dr.*, *Rev.*, *Lieutenant*.

4. Sometimes a woman, whose letter is being answered, will have signed her name without the title *Mrs.* or *Miss*

## THE STENOGRAPHER'S MANUAL

before it. In such an instance try to ascertain whether she is married or unmarried, so that you can use the proper title. If you cannot find out, assume that she is unmarried, and use the title *Miss*. Note that the title *Miss* is not now considered an abbreviation and is therefore not to be followed with a period.

5. The title *Esq.* (*Esquire*) follows the name of the man addressed. It has practically gone out of general use in the United States, although it is still commonly used by banks and lawyers, and in addressing a man residing in the British Empire. When it is used it should not be used together with *Mr.*

Wrong: *Mr.* Howard T. Maxwell, *Esq.*

Right: Howard T. Maxwell, *Esq.*

[Or, preferably]

*Mr.* Howard T. Maxwell

6. The title *Messrs.* is an abbreviation of *Messieurs*. It is a common error to write it *Messers.* or *Mess*. This title should not be used in addressing corporations or in addressing partnerships with an impersonal style (name); and it need not be used with other partnership styles.

Wrong: *Messrs.* American Chain Company, Inc.

Right: American Chain Company, Inc.

Wrong: *Messrs.* The H. K. McCann Company

Right: The H. K. McCann Company

Wrong: *Messrs.* Cluett, Peabody & Co., Inc.

Right: Cluett, Peabody & Co., Inc.

Right: *Messrs.* Meyer & Ayers [a partnership]

[Or]

Right: Meyer & Ayers

# THE STENOGRAPHER'S MANUAL

G. & GARRY, General Manager

**K. & G. WIRELESS SUPPLY CO.**  
MANUFACTURERS OF  
**DEPENDABLE APPARATUS**  
180-182 CHAMBERS STREET NEW YORK CITY  
TELEPHONE, BARCLAY 2202

November 18, 1920.

Montgomery & Smith,  
415 North Perry Street,  
Peoria, Illinois.

Gentlemen:

We thank you for your check for \$49.50 offered us in payment of our invoice of November 1, 1920.

Upon comparing the amount of your check with the amount of our invoice, we find that you have deducted a discount of 1%. This deduction was probably caused by an oversight on the part of your bookkeeper, for our terms, as you know, are 1% discount for payment within 10 days. As payment was not made until the discount period had elapsed, we are unable to allow the discount of 1%.

The sum involved is insignificant and we should gladly charge it off to profit and loss were it not our policy to give each of our customers the same fair and square treatment. This treatment cannot be fair and square unless the billing terms are lived up to by everyone. Of course you understand that if we began making exceptions in the matter of discounts, the rule would soon break down entirely.

We know that when this matter is called to your attention you will see the fairness of our position. We are returning your check enclosed and ask that you send us your corrected check for \$50 by return mail to cover this invoice.

Very truly yours,  
K. & G. WIRELESS SUPPLY CO.

By *C. G. Garry*

Encl.  
O.S.O. - C.F.

ARRANGEMENT OF BUSINESS LETTER (INDENTED FORM)

# THE STENOGRAPHER'S MANUAL

O. S. CARRY, General Manager

## K. & G. WIRELESS SUPPLY CO.

MANUFACTURERS OF  
DEPENDABLE APPARATUS  
180-182 CHAMBERS STREET NEW YORK CITY  
TELEPHONE, BARCLAY 1282

November 18, 1920.

Montgomery & Smith,  
415 North Perry Street,  
Peoria, Illinois.

Gentlemen:

We thank you for your check for \$49.50 offered us in payment of our invoice of November 1, 1920.

Upon comparing the amount of your check with the amount of our invoice, we find that you have deducted a discount of 1%. This deduction was probably caused by an oversight on the part of your bookkeeper, for our terms, as you know, are 1% discount for payment within 10 days. As payment was not made until the discount period had elapsed, we are unable to allow the discount of 1%.

The sum involved is insignificant and we should gladly charge it off to profit and loss were it not our policy to give each of our customers the same fair and square treatment. This treatment cannot be fair and square unless the billing terms are lived up to by everyone. Of course you understand that if we began making exceptions in the matter of discounts, the rule would soon break down entirely.

We know that when this matter is called to your attention you will see the fairness of our position. We are returning your check enclosed and ask that you send us your corrected check for \$50 by return mail to cover this invoice.

Very truly yours,  
K. & G. WIRELESS SUPPLY CO.

By *C. S. Carry*

Encl.  
O.S.G. - C.S.

## THE STENOGRAPHER'S MANUAL

7. Do not use *Mr.* with the incorporated name of an individual.

Wrong: *Mr. James Butler, Inc.* [a corporation]

Right: James Butler, Inc.

Wrong: *Mr. Thomas A. Edison, Inc.* [a corporation]

Right: Thomas A. Edison, Inc.

8. Such business titles as *President*, *Vice-President*, and *Cashier* follow the name of the person addressed. They are usually placed on the same line with the name. It is advisable not to abbreviate such titles.

Mr. George B. Cortelyou, *President*,  
Consolidated Gas Company,  
New York City.

NOTE.—A title that consists of more than two words may be written on a separate line between the name of the individual and the name of the group.

Right: Professor James Melvin Lee,  
Head of the Department of Journalism,  
New York University,  
New York City.

9. Initials indicating degrees, societies, or other honors acquired by an individual may follow his name. Care should be taken to see that they are not used when they are suggested by the title of respect preceding his name. Similarly avoid using the initials of a succession of university degrees unless they are in different fields; use only the initials of the highest degree.

Wrong: Dr. Tasker Howard, M.D.

Right: Dr. Tasker Howard.

Right: Tasker Howard, M.D.

## THE STENOGRAPHER'S MANUAL

Wrong: Prof. Lee Galloway, A.B., A.M., Ph.D.

Right: Prof. Lee Galloway, Ph.D.

But,

Right: Dean Joseph French Johnson, D.C.S., LL.D.

10. Do not abbreviate the first name of the person addressed, even though he does it in his signature; in other words, do not abbreviate *Joseph* to *Jos.*, *Robert* to *Rob't*, *William* to *W'm*. When the first name is abbreviated in the firm style, the same form should be used in addressing that group, as *Robt. H. Ingersoll & Bro.* The same rule applies to *Brother*, *Brothers*, etc. Any words that are abbreviated in the printed name of the concern addressed may be abbreviated in addressing that concern. In fact, always follow the identical form used by the business house addressed. For examples note the use of the ampersand (&) in *Cosden & Company*, the article "The" in *The H. K. McCann Company*, the hyphen in *The Pierce-Arrow Motor Car Co.* Also note that *Co.* is not spelled out in *The Century Co.*, and that *McMahon & Co.* is spelled with *Mc* and not with *Mac*. Always make sure that the name of the person or group is correctly spelled.

11. In addressing officials of governments and of churches, care should be taken to use the title of respect which custom has prescribed. Most of these titles should not be used with the last name alone, as *Rev. Jones*, *Reverend Jones*, *Honorable Smith*. The following are among the more important titles:

President of the United States—*The President* [Name not required.]

Cabinet Officers—*Honorable*

Honorable John W. Weeks,

Secretary of War,

Washington, D. C.

# THE STENOGRAPHER'S MANUAL

Senators—*Senator* or *Honorable*

Senator Gilbert Hitchcock,  
Washington, D. C.

[Or]

Honorable Gilbert Hitchcock,  
U. S. Senate,  
Washington, D. C.

Congressmen—*Honorable*

Governors of States—*His Excellency*

His Excellency, Nathan L. Miller,  
Albany, N. Y.

Mayors—*His Honor* or *Honorable*

Other Public Officials—*Honorable*

Clergymen—*Reverend* or *Rev.* [Use abbreviation only with full name.]

Dean (ecclesiastical)—*Very Reverend*

Bishop—*Right Reverend*

Archbishop—*Most Reverend*

Cardinal—*His Eminence*

Pope—*His Holiness*

NOTE.—These and similar titles are used comparatively little in business communications; their chief use is in official correspondence. But note that the form of address used when writing on a business matter is not always the same as that used when writing on an official matter. For example, in writing to President Wilson on a business matter, the correct form of address is:

Honorable Warren G. Harding,  
White House,  
Washington, D. C.

Dear Sir:

## THE STENOGRAPHER'S MANUAL

In writing to him on an official matter, the correct form of address is:

The President,  
White House,  
Washington, D. C.

Sir:

12. *Honorable* and *Reverend*, when used as parts of titles *in the address*, are capitalized. Note that they are to be followed by (1) the Christian name, or the initials, or the title *Mr.* or *Dr.*, and (2) the surname.

Wrong: Reverend Anderson  
Right: Reverend George Anderson  
[Or]  
Reverend G. A. Anderson  
[Or]  
Reverend Dr. Anderson

NOTE 1.—When *Honorable* and *Reverend* are used as parts of titles *in the body of the letter* they are capitalized, preceded by *the*, and followed by (1) the Christian name, or the initials, or the title *Mr.* or *Dr.*, and (2) the surname.

Wrong: The meeting was addressed by *Honorable Penrose*.  
Right: The meeting was addressed by *the Honorable Boies Penrose*.

NOTE 2.—When *Professor* is used as part of a title *in the body of the letter* it should not be abbreviated to *Prof.* unless it is followed by (1) the Christian name, or the initials, and (2) the surname.

Wrong: Write to *Prof. Bacon* for his opinion.  
Right: Write to *Prof. C. F. Bacon* for his opinion.  
Right: Write to *Professor Bacon* for his opinion.



## THE STENOGRAPHER'S MANUAL

13. In official letters the inside address is placed in the lower left-hand part of the letter, slightly below the signature, but beginning at the left-hand margin.

14. Neither *No.* nor # is needed before the street number.

Wrong: # 33 West Main St.; No. 425 Western Ave.

Right: 33 West Main St.; 425 Western Ave.

15. To prevent confusion, numeral names of avenues and streets should be spelled out unless preceded by a compass direction. The most common practice is to abbreviate *Avenue* and *Street*.

Examples: 124 Fifth Ave.; not 124 5th Ave.

348 Twelfth St.; not 348 12th St.

98 East 22nd Street

16. It is permissible to omit punctuation marks at the ends of the lines; but if the last word of any line is an abbreviation, like *Co.* or *Ave.*, the period is retained.

17. Many business houses do not permit the use of the word *city* alone in the inside address, as shown below, for they feel that such use cheapens the appearance of the letter.

Mr. John Andrews,  
415 Seventh Ave.,  
City.

Perhaps a better reason against its use is the fact that the postmasters of most of the large cities are opposed to such use. From experience they have learned that letters so addressed often go astray or are delayed in delivery because they were not mailed *in the city*, but were carried home to a suburban town and mailed there.

# THE STENOGRAPHER'S MANUAL

## *The Salutation*

1. The complimentary address at the beginning of a letter is called the salutation. In business letters it is practically limited to four forms: *Dear Sir*, *Gentlemen*, *Dear Madam*, and *Ladies* or *Mesdames*. *Dear Madam* is used in addressing a woman, whether married or unmarried. More formality is shown by the use of the salutation *My dear Sir* or *My dear Madam*. Note that the first letter of the second word is not a capital. In exceptional cases, as in writing to government officials on official matters, the plain and highly formal *Sir* is used. If the writer is personally acquainted with the addressee or has corresponded with him before, he may use such a salutation as, *My dear Mr. Fox* or *Dear Mr. Fox*.

2. The salutation should be written directly below the inside address and the same distance from the edge of the paper as the first line of the inside address. It should always occupy a line by itself.

Brooks Brothers,  
Madison Ave. and 44th St.,  
New York City.

Gentlemen:

3. Never use the salutations *Dear Friend*, *My dear Friend*, and *Dear Miss*.

4. Do not use the abbreviation *Messrs.* as a salutation.

Wrong: Rogers Peet Company,  
New York City.

Messrs.:

Right: Rogers Peet Company,  
New York City.

Gentlemen:

## THE STENOGRAPHER'S MANUAL

5. *Dear Sirs* is still used by some banking houses and other conservative institutions, but seems to be practically obsolete elsewhere.

6. In addressing such firms as *John Wanamaker* or *James Butler, Inc.*, the correct salutation is *Gentlemen*, because these firms are corporations. This is the correct form for any firm composed of men.

7. Avoid such abbreviated forms as *D'r*, *Gents*, *S'r*.

8. The salutation is followed by a colon or a comma, never by a semicolon. The dash is unnecessary.

9. In official letters the salutation is *Sir*, *Sirs*, or sometimes *Gentlemen*.

### *The Body of the Letter*

1. If you indent your paragraphs, all of them should be indented an equal distance from the margin, determined by the first letter in the first line of the inside address—say ten spaces, or one inch—*regardless of the length of the salutation*. It is also wise to double space between paragraphs. Many business houses use no indention, but begin each paragraph flush with the margin. In this case, paragraphs are indicated by double or triple spacing between the paragraphs. In the illustrations on pages 50 and 51 may be seen the correct forms of a typewritten letter.

2. Only one side of the paper should be used. When more than one sheet is necessary to contain the message, plain sheets without the letterhead, but of the same size and material as the letterhead, should be used. At the top of these additional sheets is placed the number of the sheet and the initials or the name of the firm or person to whom the letter is sent, as

# THE STENOGRAPHER'S MANUAL

CHARLES C. ATKINSON, PRESIDENT

W. B. HESBUTT, VICE-PRESIDENT

W. R. MYTH, SECRETARY

## Ideal Cocoa & Chocolate Company

HIGH GRADE CHOCOLATE SPECIALTIES - DUTCH COCOA - LIQUORS - COATINGS



MILLS  
LITITZ PA.



CABLE ADDRESS  
IDEALCHOCO  
NEW YORK

EXECUTIVE OFFICES  
33 NASSAU PLACE  
NEW YORK  
TELEPHONE 7450 BARCLAY

November 16, 1920.

Miss R. E. Stenographer,  
61 Broadway,  
New York City

Dear Madam:

Please note that each line of the inside address begins flush with the typing margin and that there are single spaces between lines. A comma should end each line with the exception of the last line, next comes a double space between the inside address and the salutation (Dear Madam), which is followed by a colon(:).

After you have typed the salutation, double space, and begin your first paragraph flush with the margin. Double space between paragraphs.

Good looking letters are generally the result of having the typed body of the letter well placed on the page. Glance over your notes, accordingly, before you start to type the letter and judge how long the letter will be. If, for instance, you see that the letter consists of only one short paragraph, begin the inside address lower down on the letter-head, and start your typing margin a little further in from the left-hand edge of the letter sheet. Since the right-hand margin should be equal to the left-hand margin, you should make your typed line a little shorter than usual. A bit of forethought on your part will mean good-looking letters — one of the chief ways by which your work is judged.

In closing a letter, begin the complimentary close in the center of the line and end with a comma.

Yours truly,  
*Walter R. Byland*  
Sales Manager

W. R. B. - L.

In case there is a postscript to your letter, begin it three spaces down from the title of the signer, and flush with the margin. Do not put the letters "P.S." before it. They are unnecessary.

EXAMPLE OF GOOD MECHANICAL MAKE-UP OF A BUSINESS LETTER

## THE STENOGRAPHER'S MANUAL

3. If a second page is necessary, care should be taken to see that it contains at least three lines of the body of the letter.

### *The Complimentary Close*

1. The complimentary close is placed two or three spaces below the body of the letter and usually begins midway between the right- and left-hand margins.

2. The following forms are most used in business letters: *Yours truly*, *Truly yours*, *Very truly yours*, *Yours very truly*, *Yours respectfully*.

3. Sometimes in place of *truly* it is permissible to use *Cordially*, or *Sincerely*, though these should usually be reserved for cases where there is an established acquaintance-ship between writer and reader.

4. Do not use any abbreviation such as *Y'rs* or *Resp'y* in the complimentary close. Do not write *respectively* for *respectfully*.

5. In the complimentary close only the first word should begin with a capital. The proper punctuation at the end is a comma.

6. In official letters the complimentary close is *Respectfully*, *Respectfully submitted*, or *Yours respectfully*.

7. The innovation in writing the complimentary close at the left in alignment with the left-hand type margin has little to recommend it, and does not seem likely to receive general adoption. The space there is necessary for other purposes.

### *The Signature*

1. The word "signature" is used to designate everything necessary to fix responsibility for the letter. Sometimes it consists only of the name of the writer; sometimes

## THE STENOGRAPHER'S MANUAL

it includes also the name of the business house or other group whom he represents and in whose interests he is writing.

2. If the letter is from the company, the company name should be typewritten, and below it should come the written signature of the person directly responsible for the letter. If he is an official, his signature should be followed by his title, as, *President*, *Secretary*, *Cashier*, and the like. This title should be typewritten. If he is not an official his signature may be preceded by the word *by*. [It is not necessary to capitalize the letter *b*.]

3. It is a wise practice to type the name of the dictator two or three spaces down from the signature and flush with the left-hand margin. This insures against misdirection of a reply to the dictator, for it is sometimes very difficult to decipher a signature. Then add your own initials. In other cases, only the initials of the dictator and stenographer are used.

Examples: G. R. Walters—C. H.

G. R. W.—C. H.

G. R. W./C. H.

4. The signature of the writer, if a man, should not be preceded by any title, such as *Mr.* or *Prof.*

5. A married woman signs her full name (this includes her maiden name) and places immediately below, in parentheses, the name used in her mailing address.

Anna Templeton Parsons

(Mrs. Edward F. Parsons)

6. An unmarried woman signs her name with *Miss* in parentheses before it. The practice of omitting “(Miss)”

## THE STENOGRAPHER'S MANUAL

seems to be growing in favor, doubtless on the assumption that it will be taken for granted if the name is feminine. Initials in such cases cause confusion.

### *Miscellaneous Points*

1. Inclosures should be indicated by the abbreviation *Incl.* (or *Encl.*) placed next to the left-hand margin, below the initials of dictator and transcriber; e.g., 3 *incls.*

2. Reference numbers for filing and other purposes may be placed above the body of the letter, just below the date; e.g., *In replying, refer to A 407.*

3. The personal attention of a certain individual in a firm is secured to a matter of the firm's business by the expression *Attention of Mr. Blank* written in the center of the page. This may be placed below the salutation or above the inside address. The former position is preferable. The salutation should agree, however, with the firm addressed; e.g., *Gentlemen* rather than *Dear Sir*.

Corn Exchange Bank,  
Astor Place,  
New York City.

Gentlemen:

Attention of Mr. Cronin

4. When a postscript is added it is not necessary to place the letters *P. S.* before it. Drop down two spaces below the signature and begin it at your paragraph margin.

5. In folding the letter, fold up the bottom edge until it is exactly even with the top edge or one-half inch from the top edge, and crease; then fold over from the right a little more than one-third of the letter and crease. The

## THE STENOGRAPHER'S MANUAL

remainder of the letter is folded over from the left. The free edge of the letter is thus slightly separated from the right-hand crease. It should be placed in the envelope with the free edge toward yourself.

6. If the letter is to be inclosed in a window envelope (one with a transparent oval to obviate the necessity of writing the address twice), it must, of course, be folded so that the inside address will show through the "window" in proper position.

### *The Envelope*

1. For most letters, the ordinary No. 6 envelope is used. But for bulky letters, and when there are many or large inclosures, a larger envelope must be used. Have this point in mind when you are choosing the envelope for the letter. The address should begin slightly below the middle of the envelope and should be well centered. Two forms are used, just as in the inside address.

The Smith Hardware Company,  
35 Broadway,  
New York City.

[Or]

The Smith Hardware Company,  
35 Broadway,  
New York City.

2. When the straight-edge or block form is used in the inside address this form should be used also on the envelope. The main thing to be considered is that the address should be well balanced.

3. The order of the address is usually as follows: first line, name of addressee; second line, street address or box number; third line, city or town, and state or country:



## THE STENOGRAPHER'S MANUAL

or state or country may be placed on a fourth line. Be especially certain that the address is correct.

4. The personal attention of a certain individual in a firm is secured to a matter of the firm's business by the expression "*(Attention of Mr. Blank)*" placed in the lower left-hand corner of the envelope.

5. If the letter is to go special delivery, or is to be registered, or is going to a foreign country (in which case extra postage is required), it is a wise practice to write in red ink on the envelope at the place where the stamps will go such directions as "Special Delivery," "Registered," "Foreign." In case a return receipt is needed, type "Return Receipt Requested" at the lower left-hand side of the envelope.

### *Official Letters*

Official letters are used in writing about matters that are outside the scope of regular business. Any letter that is written by or to an official, or to a business man, on any other question than those which come up in the regular routine of business, may be considered an official letter.

The stationery used in these letters is different from that used for other business communications. As a rule, it is of folder form, like social stationery, and may be smaller in size than the 8½x11-in. business sheet. When four-page folder sheets are used the fold should be at the right, or, in other words, that page which is ordinarily the back page of a folder is the first page to be written on. If a second page is necessary, the other outside page is used. When three or four pages are to be written on, the best order is the natural, as 1, 2, 3, 4; and not 1, 2, 4, 3, or 1, 4, 2, 3.

# THE STENOGRAPHER'S MANUAL

K. & C. WIRELESS SUPPLY CO.  
152 CHAMBERS STREET  
NEW YORK CITY

Montgomery & Smith,  
415 North Perry Street,  
Peoria, Illinois.

## ARRANGEMENT OF ADDRESS ON ENVELOPE (BLOCK FORM)

K. & C. WIRELESS SUPPLY CO.  
152 CHAMBERS STREET  
NEW YORK CITY

Montgomery & Smith,  
415 North Perry Street,  
Peoria, Illinois.

## ARRANGEMENT OF ADDRESS ON ENVELOPE (INDENTED FORM)

# THE STENOGRAPHER'S MANUAL

## ***Formal Official Letters***

There are two classes of official letters—the formal and the informal. The formal letter is sent to government officials, members of Congress, and others in high position.

The mechanical form of the formal official letter differs from that of other business letters. The inside address is written at the close of the letter at the left-hand side. In it, all titles are given in full. No abbreviations should be used except initials of degrees, societies, etc., as *LL.D.*, *F.R.G.S.*

The salutation is *Sir* or *Sirs*. The complimentary close is *Respectfully* or *Very respectfully*.

In the body of the letter, the strictest formality is observed. No abbreviations or colloquial expressions are permissible.

## ***Informal Official Letters***

Informal official letters are used between business men who are on terms of familiarity with one another, about matters outside the routine of business.

As in the formal official letter, the inside address is at the lower left-hand corner of the sheet at the end of the letter.

The salutation is informal, as *Dear Johnston*, *Dear Mr. Johnston*, *Dear Fred*, or any other appropriate salutation the writer pleases to use. The complimentary close may be *Sincerely*, *Cordially*, or *Faithfully*, and others of like tenor.

## ***The Mechanical Display of Reports***

A typewritten report should be made as attractive as possible in mechanical display. Moreover, a report should be made convenient for reference purposes. To accom-

# THE STENOGRAPHER'S MANUAL

39 PARK PLACE  
NEW YORK

November 16, 1920

My dear Mr. Bronson:

Upon my return from Philadelphia I found your letter of November 15 awaiting me. I certainly shall be pleased to meet you at the Yale Club at the time you suggest, 7:30 P. M. I shall bring with me all the data that I have been able to gather on the subject in question.

Cordially yours,

*Walter R. Bylund*

Mr. T. L. Bronson,  
10 Wall Street,  
New York City.

# THE STENOGRAPHER'S MANUAL

## THE PHYSICAL ARRANGEMENT OF A REPORT PAGE

Different Kinds of Reports	Reports range all the way from the short report of nearly all figures to long reports made up of narration, description, and exposition. There is every grade of report from the mere presentation of facts or statistics up to dignified persuasion and the making of important recommendations. But in all cases the physical arrangement of the report is very important. The value of the report is largely dependent upon the method of arrangement and physical appearance.
Arrangement of the Report	In order that the reader may be able to refer immediately to any point in the report in which he is most interested and in order that he may know exactly what is covered in a certain paragraph or section, the report should have numerous sub-heads appearing in the margin opposite the paragraph or paragraphs to which the sub-head refers.
Margins	To allow sufficient space for the sub-heads which appear in the margin and to permit of the placing of the report in a loose-leaf binder so that the written portion of the report will not be obscured, leave a margin of two inches at the left-hand side. A margin of three-quarters of an inch should be left at the right-hand side. All lines should begin flush with the left type-margin line.

### HEADINGS

Main Heads	Main heads should be written in capital letters and should be centered on the page.
Sub-heads	The first letter of all words in a sub-head, with the exception of articles and prepositions, should be a capital letter. The sub-head should begin in the margin, on a line with and opposite the paragraph to which it refers. Leave at least a quarter inch between the end of the sub-head and the paragraph margin.

### SPACING

Single space between lines, and double space between paragraphs. Whenever there is a main heading, drop down three spaces, type the main heading and then drop down two more spaces before starting the next paragraph.

# THE STENOGRAPHER'S MANUAL

purpose a skilled repair machinist should be employed to keep the equipment in order. Moreover he is to report every three months (Jan. 1, April 1, July 1, and Oct. 1) on the condition of these machines to the head of the department, so that replacements and new equipment may be secured far enough ahead.

Establishment  
of a departmental material  
room

The establishment of a departmental material room is essential for the economical care of supplies. A responsible clerk should be in charge of such a room with authority to record, store, and issue materials in accordance with the written orders given him by the head of the press department. Proper books, forms, and files should be furnished by the accounting department.

Planning of the  
work should be  
done through  
the head of the  
department

Planning of the work for the day should be done by an assistant to the head of the press department. No plans should pass without having been completely checked by the head of that department. Written orders to the mechanics should be signed by the head of the department.

## EFFECTS OF SUGGESTIONS

Departmental  
costs reduced  
through use of  
standardized  
equipment

With properly standardized equipment, work may be planned on a common basis, and thus may be avoided the present confusing series of figures used for estimating. This plan will not only save time in making estimates but will safeguard the company from errors in estimates.

Considerable saving will result from the benefit of interchangeable, standardized parts. The present capital investment for rollers, slitting knives, and other supplementary parts amounts to \$14,000. With the standardized equipment proposed under this new system, the capital investment for such items will not exceed \$3,000 at catalog prices.

The loss in "idle time", both of labor and of

## THE STENOGRAPHER'S MANUAL

plish these two purposes, the following suggestions will help:

1. Leave a wider margin than you ordinarily use in letters, at the left-hand side of the sheet, for often these pages are stapled together or bound at the left, and a narrow margin will mean that the reader will have difficulty in reading the words at the beginnings of the lines.
2. Type subheads in capitals, in red, underline them, or in some other way separate them from the body of the reading matter so that they will be seen at a glance. Sometimes they are placed in the left-hand marginal space. The appearance and efficiency of the report can be materially enhanced by good display of titles, captions, main heads, subheads, etc.
3. The page number may appear either at the top or at the bottom of the sheet.
4. Leave good margins at the top and bottom; in other words, don't crowd the page.

## Chapter VI

### About Your Spelling

#### *The Importance of Correct Spelling*

THE ability of the stenographer to spell correctly *all* the words in her letters is important, not only to the stenographer, but to the dictator and to the business concern as well. It is important to the dictator because he is made to appear in a disadvantageous light to the reader of the letter if the letter contains misspelled words. He is made to appear either ignorant or careless. Moreover, if he is not sure of the ability of his stenographer to make certain that there are no faults in spelling in his letters, he is obliged to read every word carefully to assure himself that it is correctly spelled. If he is compelled to do this before he is willing to attach his signature to the letter, it means a loss of time and much worry. You can readily realize, therefore, why the dictator thinks highly of the stenographer who is consistently dependable in her spelling.

Correct spelling is an important matter to the business concern, for it, too, cannot afford to have its name attached to letters that contain misspelled words. Such letters injure its standing in the eyes of its readers. How would you yourself feel if you received a letter from a high-class firm and then found several mistakes in spelling in the letter? Wouldn't you look down on that firm? And, again, the business house loses money whenever one of



## THE STENOGRAPHER'S MANUAL

its highly paid dictators is forced to spend time checking the spelling of his letters.

For these reasons, therefore, you can see why your ability to spell correctly *all the time* is important to them, and because it is an important matter to them it is important to you. It makes you more valuable to your dictator and to the house. You have possibly never looked at this seemingly unimportant matter from this viewpoint; but now that you understand the business reasons for good spelling you can appreciate that correct spelling means a lot to business houses.

Consistently dependable spelling is, and always will be, an asset to the stenographer. It should be part of her stock in trade, a tool that she needs constantly in her work. Probably in no other trade or occupation is the ability to spell well more important. Resolve now, therefore, to develop your ability in this matter, and resolve never to misspell another word if you can help it. If you really want to, you can so develop your ability that you will be very close indeed to 100 per cent proficient in it. And since it is so valuable to you, you should want to.

Spelling, after all, is not a difficult subject to master. It is chiefly a matter of carefulness and close concentration. It is not as though you were taking part in a "spelling bee" and could not look up a word about which you were not sure, for you can always assure yourself of the correct spelling by consulting your dictionary. Surely that is easy. And if you don't look up the word it is downright laziness or neglect of your duty. It is just carelessness in matters like this that brands a stenographer as being lazy, negligent, and incompetent.

Some stenographers think it is a disgrace to be seen using a dictionary. Quite the contrary; it shows that a girl is careful and is trying to do accurate work. The

## THE STENOGRAPHER'S MANUAL

girls who have the best record for correct spelling are not those who neglect the use of the dictionary. Remember that there is absolutely no excuse for even one misspelled word in the letter, for you always have the opportunity to use the dictionary. So make it a rule and a habit with yourself to look up every word concerning the spelling of which you have any doubts. If you do this you will find in time that you will have to use the dictionary only rarely.

There is no need to give space in this book to the rules of spelling. You will find them given in complete detail in any good dictionary. It might be advisable to study them, for if you can remember them you need not spend so much time looking up words.

### ***Technical and Trade Words***

Every trade, business, and profession uses words and expressions that are peculiar to it. The dictator in the printing business uses such words as *em*, *pica*, *Caslon*, and *saddle stitching*; in the banking business, such words as *amortize*, *debenture*, *bearish*, and *when, as, and if issued*; and in the legal profession, such words as *garnishee*, *præcipe*, *quash*, and "*on all fours*." Some of these words and expressions cannot be found in the dictionary. For this reason it is necessary for you to make yourself acquainted, by study and observance, with the spelling of the technical or trade words common to your business, because you will constantly use them. It might not be inadvisable to make a list of them for your own convenience.

### ***Words Correctly Spelled in Two or More Ways***

You will frequently come upon words that are correctly spelled in two or more ways. The only rule to observe

## THE STENOGRAPHER'S MANUAL

here is to be consistent. Don't spell the word in one way in one part of your letter and in a different way in another part. A list of some of these words follows:

### PREFERRED SPELLING

#### A

acknowledgment  
agriculturist  
almanac  
amortize  
appall  
appareled  
appraise  
aught  
ax }  
axe }

acknowledgement  
agriculturalist  
almanack  
amortise  
appal  
apparelled  
apprize  
ought

#### B

balk  
barreled  
behavior  
beveled  
biased  
brier  
burned (ø)

baulk  
barrelled  
behaviour  
bevelled  
biassed  
briar  
burnt

#### C

caliber  
canceled  
catalog  
center  
check  
chock-full }  
chuck-full }  
color  
cozy  
criticize }  
criticise }

calibre  
cancelled  
catalogue  
centre  
cheque

colour  
cosy, cosey

# THE STENOGRAPHER'S MANUAL

## D

decrepit  
 defense  
 demeanor  
 dependence  
 dependent  
 develop,-ment  
 dexterous  
 disk }  
 disc }  
 dispatch  
 distill }  
 distil }  
 distributor  
 dryly  
 dye (*color*)

decrepid  
 defence  
 demeanour  
 dependance  
 dependant  
 develepe,-ment  
 dextrous

despatch

distributor  
 drily  
 die

## E

ecstasy  
 embarkation  
 enclose }  
 inclose }  
 encumber  
 endear  
 endeavor  
 endure  
 enroll  
 envelop (*v*)  
 envelope (*n*)

ecstasy  
 embarcation

incumber  
 indear  
 endeavour  
 indure  
 enrol  
 envelope (*v*)  
 envelop (*n*)

## F

favor  
 formulas }  
 formulæ }

favour

## G

gauge  
 gayly  
 gray  
 guaranty (*n*) }  
 guarantee (*n*) }  
 guarantee (*v*)

gage  
 gaily  
 grey

guaranty (*v*)

# THE STENOGRAPHER'S MANUAL

## H

harbor  
hindrance }  
hinderance }  
honor  
humor

harbour

honour  
humour

## I

imperiled  
incase  
incumbrance  
indexes }  
indices }  
indorse  
inquire  
install }  
instal }  
installment }  
instalment }  
intrust  
inveigle

imperilled  
encase  
encumbrance

endorse  
enquire

entrust  
enveigle

## L

labeled  
labor  
leveled  
libeled  
license

labelled  
labour  
levelled  
libelled  
licence

## M

mantelpiece  
marshaled  
marveled  
memoranda }  
memorandums }  
mileage  
mold }  
mould }  
moneyed  
moneys  
movable

mantlepiece  
marshalled  
marvelled

milage

monied  
monies  
moveable

# THE STENOGRAPHER'S MANUAL

## N

naught  
neighbor

nought  
neighbour

## O

odor  
offense

odour  
offence

## P

paneled  
paralyze  
peddler  
penciled  
plow }  
plough }  
practice }  
practise }  
pretense }  
pretence }  
program }  
programme }

panelled  
paralyse  
pedler  
pencilled

## Q

quartet }  
quartette }

## R

rancor  
re-enforce  
rigor  
rivald

rancour  
reinforce  
rigour  
rivalled

## S

salable  
shily  
skillful  
suite (n)  
survivor

saleable  
shily  
skilful  
suit  
surviver

# THE STENOGRAPHER'S MANUAL

## T

theater }  
theatre }  
transship  
traveled

tranship  
travelled

## U

unbiased  
until

unbiassed  
untill

## W

wintry  
woolen

wintery  
woollen

## *Foreign Words and Phrases Commonly Used in English*

There are certain foreign words and phrases commonly used in dictation, the spelling of which will trouble you. Look them up in the main section of the dictionary; if you don't find them there consult the section on foreign expressions. A short list of the most commonly used foreign words follows:

### A

a posteriori  
a priori  
ad infinitum  
ad interim  
ad valorem  
addendum (plural, *addenda*)  
alias  
alibi  
alma mater  
alumnus (*m.*) }  
alumni }  
alumna (*f.*) }  
alumnae }  
amanuensis  
animus

### anno Domini

apropos  
au fait  
au revoir

### B

bagatelle  
bête noire  
blasé  
bona fide  
bon voyage

### C

camaraderie  
carte blanche  
caveat emptor

# THE STENOGRAPHER'S MANUAL

chaperon  
chargé d'affaires  
confrère  
connoisseur  
contra  
contretemps  
coup d'état  
crises (plural of *crisis*)  
criteria (plural of *criterion*)  
cuisine

## D

datum (plural, *data*)  
de facto  
débris  
début  
dénouement  
depot  
desideratum (plural, *desiderata*)  
devoir  
dictum (plural, *dicta*)  
dilletante  
distingué  
distrain  
dramatis personæ

## E

éclat  
élite  
emeritus  
encore  
en masse  
en rapport  
en route  
ennui  
ensemble  
entre nous  
entrée  
entrepreneur  
erratum (plural, *errata*)  
esprit de corps

et cetera  
ex cathedra  
ex officio  
ex parte  
exposé  
extempore

## F

facsimile  
faux pas  
fête  
fiasco  
finale  
finesse  
finis  
formulæ } (plurals of *formula*)  
formulas }  
fracas

## G

genre  
gratis

## H

habitat  
habitué  
hauteur  
hoi polloi  
honorarium  
hors de combat

## I

ignis fatuus  
impedimenta  
impromptu  
in toto  
in transitu  
incognito  
indices } (plurals of *index*)  
indexes }  
ingénue



# THE STENOGRAPHER'S MANUAL

innuendo,-oes  
insouciance  
instantér  
interim  
ipso facto

## L

laissez-faire

## M

magnus opus  
mal de mer  
manifesto  
manœuvre  
masseur (*m.*)  
masseuse (*f.*)  
maximum (plural, *maxima*)  
mêlée  
memoranda } (plurals of *mem-*  
memorandums } *orandum*)  
minima } (plurals of *minimum*)  
minimums }  
modus operandi

## N

naïve  
naïveté  
négligée  
nom de plume  
nonchalance  
nota bene (N.B.)

## O

onus  
outré

## P

par excellence  
passim  
penchant  
per annum

per capita  
per cent (or, *per cent.*)  
per centum  
per contra  
per diem  
per se  
persona non grata  
personnel  
phenomena (plural of *phenomenon*)  
poseur  
post mortem  
post prandial  
prima facie  
pro forma  
pro rata  
pro tempore  
protégé

## Q

quasi  
questionnaire  
quondam  
quota

## R

régime  
rendezvous  
résumé  
rôle

## S

sanctum sanctorum  
sang-froid  
savant  
savoir faire  
séance  
sine die  
sine qua non  
sobriquet  
sotto voce  
stet  
sub rosa

# THE STENOGRAPHER'S MANUAL

## T

terra firma  
totum  
tout ensemble

## U

ultimatum  
ultra

## V

verbatim (et literatim)  
via  
vice  
vice versa  
vis-à-vis  
viva voce

## *Plurals of Foreign Words*

Many words adopted from foreign languages retain their original plurals. Some of the most commonly used are given below. Many of them, while retaining the original plural form, have also a second, or English, plural form.

<i>Singular</i>	<i>Original Plural</i>	<i>English Plural</i>
addendum	addenda	
alumna (f.)	alumnæ	
alumnus (m.)	alumni	
analysis	analyses	
antithesis	antitheses	
apex	apices	apexes
appendix	appendices	appendixes
axis	axes	
basis	bases	
cherub	cherubim	cherubs
crisis	crises	
criterion	criteria	criteria
curriculum	curricula	curriculums
datum	data	
desideratum	desiderata	
dictum	dicta	
encomium	encomia	encomiums
erratum	errata	
focus	foci	focuses
formula	formulæ	formulas
hypothesis	hypotheses	
index	indices	indexes

# THE STENOGRAPHER'S MANUAL

<i>Singular</i>	<i>Original Plural</i>	<i>English Plural</i>
matrix	matrices	
maximum	maxima	
memorandum	memoranda	memorandums
minimum	minima	
nucleus	nuclei	nucleuses
oasis	oases	
parenthesis	parentheses	
phenomenon	phenomena	
radius	radii	
stratum	strata	stratums
synopsis	synopses	
tableau	tableaux	
terminus	termini	
ultimatum	ultimata	ultimatums

## *Words That Have the Same or Nearly the Same Sound*

In the English language there is many a word that has the same or nearly the same sound as another word that is spelled differently and has a different meaning. Since, in stenography, the phonetic outlines of these words are often the same, or nearly the same [*clothes, cloths*], you must be especially careful that you use the right word when you transcribe. To do this you should know what these words are and what different meanings they have, so that you won't make a mistake. A list of the most common ones is given below. Several words are included, however, which differ in spelling in spite of a logical relationship [*maintain, maintenance*].

accept (*to receive*)  
 except (*to exclude; with the exception of*)

advice (*noun*)  
 advise (*verb*)

affect (*to influence*)  
 effect (*to bring about*)

allusion (*a reference*)  
 illusion (*a deceiving appearance*)

# THE STENOGRAPHER'S MANUAL

all right	base
almost	bass
all ready ( <i>completely prepared</i> )	bean
already ( <i>previously</i> )	been
altogether	bin
all ways	
always ( <i>at all times</i> )	born ( <i>brought into being</i> )
	borne ( <i>carried</i> )
aloud	boy
allowed	buoy
alley ( <i>a narrow passage</i> )	breath ( <i>noun</i> )
ally ( <i>a confederate</i> )	breathe ( <i>verb</i> )
altar ( <i>a structure used in worship</i> )	
alter ( <i>to change</i> )	by
	buy
angel ( <i>a celestial being</i> )	
angle ( <i>the meeting-place of two lines</i> )	calender ( <i>a machine</i> )
	calendar ( <i>a register of the days, etc.</i> )
appraise ( <i>to set a value on</i> )	capital ( <i>the sum invested in a business; the chief city, etc.</i> )
apprise ( <i>to inform</i> )	capitol ( <i>a statehouse</i> )
ascent	
assent	canvas ( <i>a cloth</i> )
	canvass ( <i>to solicit</i> )
assistants ( <i>those who aid</i> )	
assistance ( <i>aid</i> )	cease
	seize
bad	cede ( <i>to give up</i> )
bade ( <i>past tense of to bid</i> )	seed
bail ( <i>the security for the release of a prisoner</i> )	ceiling
bale ( <i>a large bundle</i> )	sealing
bare	cellar
bear	seller
baring ( <i>making bare</i> )	
barring ( <i>obstruction</i> )	cereal ( <i>edible grain</i> )
bearing ( <i>carrying</i> )	serial ( <i>pertaining to a series</i> )

# THE STENOGRAPHER'S MANUAL

cession ( <i>a yielding up</i> )	desert ( <i>a barren country</i> )
session ( <i>the actual sitting of a court or other body; the time during which the body meets</i> )	dessert ( <i>food</i> )
choir	device ( <i>noun</i> )
quire	devise ( <i>verb</i> )
clause	disappear
claws	disappoint
close	disavowal
clothes ( <i>garments</i> )	dissatisfaction
cloths ( <i>pieces of cloth</i> )	dissimilar
coarse ( <i>not fine</i> )	dissipate
course ( <i>route, method of behavior</i> )	dissuade
complement ( <i>to supply a deficiency</i> )	discomfit ( <i>to thwart</i> )
compliment ( <i>to praise</i> )	discomfort ( <i>to make uneasy</i> )
conscious ( <i>aware</i> )	done ( <i>past participle of to do</i> )
conscience ( <i>an inner moral sense</i> )	dun ( <i>an urgent request for payment; as verb, to ask a debtor for payment</i> )
correspondent ( <i>a joint respondent in a divorce suit</i> )	dual ( <i>expressing the number 2</i> )
correspondents ( <i>those who write communications</i> )	duel ( <i>a combat between two persons</i> )
correspondence ( <i>communication by letters</i> )	emerge ( <i>to come forth from concealment</i> )
currant ( <i>a dried berry</i> )	immerge ( <i>to plunge into anything</i> )
current ( <i>a flow</i> )	faint
dairy	feint ( <i>a pretense; a mock attack</i> )
diary	fair
decent ( <i>respectable, etc.</i> )	fare ( <i>the sum paid for a journey, etc.</i> )
descent ( <i>downward slope or motion</i> )	flea ( <i>an insect</i> )
dissent ( <i>a disagreement</i> )	flee ( <i>to run away from</i> )
	formally ( <i>in a formal way</i> )
	formerly ( <i>in time past</i> )

# THE STENOGRAPHER'S MANUAL

forth	isle ( <i>an island</i> )
forty	aisle ( <i>a narrow passage</i> )
four	
fourth	its ( <i>possessive pronoun</i> )
	it's ( <i>contraction of it is</i> )
foul	
fowl	key
	quay ( <i>a wharf</i> )
gambling ( <i>wagering money on games of chance</i> )	know
gambling ( <i>frisking or leaping with joy</i> )	no
gate	later ( <i>comparative of late</i> )
gait ( <i>a manner of walking</i> )	latter ( <i>the second</i> )
great	lead ( <i>a metal</i> )
grate	led ( <i>past tense of to lead</i> )
hear	leased ( <i>let by written contract</i> )
here	least
heard	lessen ( <i>verb</i> )
herd	lesson ( <i>noun</i> )
hinder	lesser ( <i>smaller; inferior</i> )
hindrance	lessor ( <i>one who gives a lease</i> )
holly ( <i>a tree</i> )	loan
holy ( <i>hallowed, sacred</i> )	lone
wholly ( <i>altogether</i> )	loose ( <i>free, not bound</i> )
hoping ( <i>from hope</i> )	lose ( <i>to suffer the loss of</i> )
hopping ( <i>from hop</i> )	main
ingenious ( <i>possessed of or proceeding from genius</i> )	mane
ingenuous ( <i>frank, open</i> )	maintain
instance ( <i>an example</i> )	maintenance
instants ( <i>periods of time</i> )	medal
	meddle

# THE STENOGRAPHER'S MANUAL

meat  
meet  
mete

miner  
minor

need  
knead

nineteenth  
ninetieth  
ninety  
ninth

not  
knot

ore  
oar

ought (*should*)  
aught (*anything*)  
naught (*a cipher, nothing*)

pail  
pale

pain  
pane

pair  
pare  
pear

past (*adjective, adverb, preposi-  
tion*)  
passed (*verb, past tense of to pass*)

patience  
patients

peace (*a state of calm*)  
piece (*a fragment*)

peer (*an equal; to look narrowly*)  
pier

perceive  
perform  
persevere  
persuade  
purchase  
pursue

perquisite  
prerequisite

personal (*private, individual*)  
personnel (*the body of persons en-  
gaged in some activity*)

Philippines  
Filipino

plain (*clear*)  
plain (*flat region*)  
plane (*geometrical term*)

planed (*past tense of to plane*)  
planned (*past tense of to plan*)

pleasant  
please

pored (*looked with close attention*)  
poured

precede  
proceed  
succeed  
exceed  
concede  
intercede

# THE STENOGRAPHER'S MANUAL

recede	respectfully ( <i>with respect</i> )
supersede	respectively ( <i>in a way proper to each; should never be used to close a letter</i> )
precedence ( <i>act or right of preceding</i> )	rest
precedents ( <i>things said or done before, now used as authority or model</i> )	wrest ( <i>to force from by violence</i> )
presence ( <i>state of being present</i> )	right
presents ( <i>gifts</i> )	rite ( <i>ceremony</i> )
	write
prevail	ring
prevalent	wring ( <i>to twist</i> )
pride	root ( <i>a part of a plant</i> )
pried ( <i>inspected closely; raised with a lever</i> )	route ( <i>a way traveled</i> )
principal ( <i>chief, leading; the leading official of a school; a sum of money</i> )	sail
principle ( <i>a general truth</i> )	sale
profit	scene ( <i>part of a play</i> )
prophet	seen ( <i>past participle of to see</i> )
prophecy ( <i>noun</i> )	shone ( <i>past tense of shine</i> )
prophecy ( <i>verb</i> )	shown ( <i>past tense of show</i> )
quiet ( <i>still</i> )	seize
quite ( <i>completely</i> )	siege
rain	serge ( <i>twilled woolen stuff</i> )
reign ( <i>rule of a monarch</i> )	surge ( <i>a large wave</i> )
rein ( <i>part of a harness</i> )	sight ( <i>view, spectacle</i> )
rap	site ( <i>situation, a plot of ground reserved for some use</i> )
wrap ( <i>to roll together; a wrapper</i> )	cite ( <i>to bring forward as evidence</i> )
recent ( <i>of late occurrence</i> )	sole
resent ( <i>to consider as an affront</i> )	soul
re-sent ( <i>sent again</i> )	speak
	speech



# THE STENOGRAPHER'S MANUAL

stairs (*a series of steps*)  
stares (*fixed looks*)

stationary (*not moving*)  
stationery (*writing materials*)

statue (*a sculptured likeness*)  
stature (*height, figure*)  
statute (*a law*)

steal (*to take by theft*)  
steel (*a variety of iron*)

suite  
sweet

tear  
tier

than  
then

their (*belonging to them*)  
there (*in that place*)  
they're (*contraction of they are*)

therefor (*to that end, for that thing*)  
therefore (*for that reason*)

threw  
through

till  
until

to  
too  
two

track (*an imprint; on a road*)  
tract (*an area of land*)  
tract (*a treatise*)

village  
villain

wade  
weighed

waist (*the middle of the body; a garment*)  
waste (*a loss, a useless expense*)

waive (*to forego*)  
wave (*to move one way and the other*)

way  
weigh

weak (*not strong*)  
week (*seven days*)

wear  
ware

weather  
whether

whole (*entire*)  
hole (*an opening*)

who's (*who is*)  
whose (*the possessive of who*)

wood  
would

wrote (*past tense of to write*)  
rote (*a repetition of words or sounds*)

your (*the possessive of you*)  
you're (*contraction of you are*)

# THE STENOGRAPHER'S MANUAL

## *Words Commonly Misspelled*

Here is a list of words that are commonly misspelled. Study the list with care, for these are the words that give trouble.

<b>A</b>	apparel	business	conscience
absurd	appearance	busy	conscientious
accept	appropriate		considered
accidentally	arctic	<b>C</b>	continuous
accommodate	argument	calendar	control
accumulate	arising	candidate	controlled
accustom	arithmetical	can't	convenience
acquainted	arrange	cemetery	convenient
acquitted	arrival	certain	co-operate
across	ascend	changeable	corroborate
addressed	asks	changing	country
adviser	athletic	characteristic	course
affects	audience	chauffeur	courteous
aggravate	auxiliary	choose	courtesy
alley	awkward	chose	criticize
allotted		chosen	criticise }
all right	<b>B</b>	chute	cruelty
ally	balance	clothes	cylinder
already	barbarous	coarse	
altar	baring	column	<b>D</b>
alter	barring	combating	dealt
altogether	based	coming	debater
alumnus	bearing	commission	deceitful
always	becoming	committee	decide
amateur	begging	comparative	decision
among	beginning	compel	deferred
analogous	believing	compelled	definite
analysis	benefited	competent	derived
angel	biscuit	concede	descend
angle	boundaries	conceivable	describe
annual	brilliant	confectionery	description
anxiety	Britain	conferred	despair
apparatus	buoyant	conquer	desperate
	bureau	conqueror	destroy

# THE STENOGRAPHER'S MANUAL

device	exhaust	guard	irrelevant
devise	exhilarate	guess	irresistible
difference	existence	guidance	its
digging	exorbitant		it's
dilemma	expense	H	itself
dining room	experience	harass	
disappear	explanation	haul	J
disappoint		having	judgment
disavowal	F	height	
discipline	familiar	hesitancy	K
disease	fascinate	holy	knowledge
dissatisfied	feasible	hoping	
dissipate	February	huge	L
distinction	fiery	humorous	laboratory
distribute	fifth	hundredths	ladies
distributor	finally	hurriedly	laid
divide	financier	hygienic	later
divine	forfeit		latter
doctor	formally	I	lead
don't	formerly	imaginary	led
drudgery	forth	imitative	liable
dying	forty	immediately	library
	four	immigration	license
E	fourth	imminent	lightning
ecstasy	frantically	impromptu	likely
effects	fraternity	incidentally	literature
eighth	friend	incidents	loose
eliminate	fulfil	incredulous	lose
embarrass	furniture	independence	losing
eminent		indiscreet	lying
encouraging	G	indispensable	
enemy	gambling	induce	M
equipped	gauge	influence	maintain
especially	generally	infinite	maintenance
etc.	government	instance	manual
everybody	governor	instant	manufacturer
exaggerate	grammar	intellectual	many
exceed	grandeur	intelligence	marriage
excellent	grievous	intentionally	Massachusetts
except	guarantee	intercede	material
exceptional	guaranty	invitation	mathematics

# THE STENOGRAPHER'S MANUAL

mattress  
meant  
messenger  
miniature  
minutes  
miscellaneous  
mischievous  
Mississippi  
misspelled  
momentous  
month  
murmur  
muscle  
mysterious

## N

necessary  
negroes  
neither  
nickel  
nineteenth  
ninetieth  
ninety  
ninth  
noticeable  
nowadays

## O

oblige  
obstacle  
occasion  
occasionally  
occur  
occurred  
occurrence  
occurring  
o'clock  
officers  
omitted  
omission

opinion  
opportunity  
optimistic  
original  
outrageous  
overrun

## P

paid  
pantomime  
parallel  
parliament  
particularly  
partner  
passenger  
pastime  
peaceable  
perceive  
perception  
peremptory  
perform  
perhaps  
permissible  
perquisite  
perseverance  
personal  
personnel  
perspiration  
persuade  
pertain  
pervade  
physical  
picnic  
picknicking  
planned  
pleasant  
politician  
politics  
possession  
possible

possibly  
practically  
prairie  
precede  
precedence  
precedents  
preference  
preferred  
prejudice  
preparation  
prerequisite  
primitive  
principal  
principle  
prisoner  
privilege  
probably  
procedure  
proceed  
proceeding  
prodigy  
profession  
professor  
proffered  
prohibition  
promissory  
prosecute  
prove  
psychology  
purchase  
pursuant  
pursue  
putting

## Q

quantity  
quiet  
quite

## R

rapid

rarity  
ready  
really  
recede  
receipt  
receive  
recognize  
recommend  
reference  
referred  
regard  
region  
religion  
religious  
repetition  
replies  
representative  
restaurant  
rheumatism  
ridiculous

## S

sacrilegious  
safety  
sandwich  
schedule  
science  
scream  
screech  
secede  
seems  
seize  
sense  
sentence  
separate  
sergeant  
several  
shiftless  
shining  
shone  
shown

## THE STENOGRAPHER'S MANUAL

shriek	supersede	treasurer	warehouse
siege	sure	tries	weak
similar	surprise	triple	wear
simulate	suspicion	trouble	weather
since	syllable	truly	Wednesday
smooth	symmetrical	Tuesday	week
soliloquy		two	weird
speak	T	typical	welcome
specimen	temperament	tyranny	welfare
speech	temperature		where
statement	tendency	U	wherever
stationary	than		whether
stationery	their	universally	which
statue	there	until	whole
stature	therefor	using	wholly
statute	therefore	usually	who's
steal	they're		whose
steel	thorough	V	wintry
stops	thousandth		wiry
stopped	till		within
stopping	to	vacancy	without
stories	together	vegetable	women
straight	too	vengeance	world
stratagem	track	vigilance	writing
stretch	tract	village	written
strictly	tragedy	villain	
succeeds	tranquillity		
successful	transference	W	Y
succession	transferred		
summarize	translate	wafer	your
superintendent	treacherous	waive	you're

### *Words Ending in "-able" or "-ible"*

Since no useful rules can be laid down for the correct spelling of words ending in *-able* or *-ible*, the best thing to do is to observe carefully how they are spelled in the following list:

# THE STENOGRAPHER'S MANUAL

## -able

agreeable	manageable
amenable	passable
bearable	peaceable
breakable	perishable
changeable	preferable
chargeable	regrettable (or <i>regretable</i> )
comfortable	salable (or <i>saleable</i> )
commendable	suitable
debatable (or <i>debateable</i> )	tenable
eatable (but <i>edible</i> )	tolerable
excusable	traceable
forgettable (or <i>forgettable</i> )	unbearable
forgivable	unmistakable
indispensable	unnamable (or <i>unnameable</i> )
insufferable	unspeakable
likable	valuable
lovable	wearable

## -ible

admissible	intelligible
audible	invincible
comprehensible	irresistible
contemptible	legible
convertible	perceptible
credible	permissible
edible (but <i>eatable</i> )	plausible
eligible	possible
flexible	responsible
forcible	sensible
incorrigible	susceptible
indefensible	tangible
inexpressible	terrible
infallible	visible

NOTE.—Observe that final *e* is regularly dropped before the suffix beginning with a vowel, unless it is retained to preserve the soft sound of *c* or *g* before *a*, as in *peaceable*, *changeable*; it is not necessary to retain or insert *e* for this reason before *i*: *intelligible*.

# THE STENOGRAPHER'S MANUAL

## *Spelling of Possessives*

The spelling of possessives sometimes causes trouble. Here are a few rules on this point:

1. The possessive of singular nouns is formed by the addition of an apostrophe and *s* ('s).

The *company's* policy.

The *secretary's* report.

NOTE 1.—Even though a noun ends in *s*, its possessive singular is formed in the usual way by the addition of an apostrophe and *s* ('s), unless the repetition of the *s* sound makes the word difficult to pronounce or unpleasant in sound. Hence we write "*Lewis's* salary," "*Jones's* account"; but "for goodness' sake," "Ulysses' sales territory."

NOTE 2.—It will be well to notice the following: Somebody *else's* (not *somebody's else*), everybody *else's* (not *everybody's else*), no one *else's* (not *no one's else*).

2. The possessive of plural nouns that end in *s* is formed by the addition of an apostrophe (') alone.

*Youths'* suits.

*Ladies'* umbrellas.

*Boys'* blouses.

3. The possessive of plural nouns that do not end in *s* is formed by the addition of an apostrophe and *s* ('s).

*Men's* shoes.

*Children's* clothing.

*Women's* cloaks.

## THE STENOGRAPHER'S MANUAL

4. The possessive of a compound noun or noun phrase is formed by the addition of an apostrophe and *s* ('s) to the last word only.

The *secretary-treasurer's* signature.

The *Palace Theater's* new show.

NOTE 1.—When two or more nouns are so used that *joint* possession is indicated, the sign of the possessive ('s) is added to the last only.

*Lord & Taylor's* windows.

*John and George's* new houses. (This expression indicates that John and George are *joint owners* of the new houses.)

NOTE 2.—But if separate possession is indicated the sign of the possessive follows each name.

*John's* and *George's* new houses. (This expression indicates that both John and George *separately* own new houses.)

*Wanamaker's* and *Gimbel's* new advertising campaigns.

5. The possessive pronouns *ours*, *yours*, *theirs*, *hers*, *its* should not be written with an apostrophe. But *one*, used as a pronoun, forms its possessive case in the regular way, as, *one's*. Do not confuse the pronoun *its* with the contraction *it's* (*it is*).

### ***Forming the Plural of Figures, Letters, Signs, Etc.***

The plural of a figure, letter, or any other character or sign, or of a word mentioned *without regard to its meaning*, may be indicated by the addition of the apostrophe and *s* ('s).

Examples:

All the *3's* on the page were blurred. . . . His *i's* are indistinguishable from his *e's*. . . . The report received the *O.K.'s* of the officers. . . . Two *and's* were omitted.



## THE STENOGRAPHER'S MANUAL

**NOTE.**—In such expressions as the following the number has a specific meaning, and is always spelled out:

The *eights* rowed side by side to the finish line. . . . The strikers walked in front of the entrance in *twos* and *threes*. . . . The men were formed in ranks of *fours*.

The plural of a figure that is spelled out is formed by the addition of *s* or *es* to the singular form.

**Example:**

He was very careless in the way he wrote his *twos* and *sizes*.

### ***When and When Not to Spell Out Numbers, Amounts, and Sums***

It is often very puzzling to know how to type a number—*i.e.*, whether to spell it out or to use digits. Although no hard-and-fast rules can be laid down—since many business houses have personal preferences in these matters—the following suggestions may be of help.

1. Always spell out a number if it begins a sentence. If the number is a large one, rearrange the sentence.

**Wrong:**        *2,418* of these parts were shipped to you on August 15.

**Right:**        *Two thousand four hundred and eighteen* of these parts were shipped to you on August 15.

**Rearranged:** We shipped to you *2,418* of these parts on August 15.

2. If two groups of figures come together, spell out one or the other of the group, or rearrange the sentence to prevent confusion.

## THE STENOGRAPHER'S MANUAL

Wrong: In 1920, 4,624 employees received bonuses for good attendance.

Rearranged: In 1920, bonuses for good attendance were given to 4,624 employees.

3. Use figures in statistical tables, measurements, serial numbers of bonds, policies, etc.

Examples:

The land measures 20 by 110 [or, 20x110] ft.

We have no more 2-lb. containers in stock.

The chart appears on page 18 of the report.

We need four 16-candlepower lamps.

4. A number that is preceded by the abbreviation *No.* should always be expressed in figures, as "Your order No. 2468 . . ." "File No. 146."

5. Numbers used in the usual dictated matter, unless specifically governed by other rules, should be written out if they can be expressed in one or two words; if they require three or more words, they should be expressed in figures.

Examples:

There were *seventeen* desks in the office.

More than a *hundred* customers canceled their orders.

The letter was sent to 2,183 agents.

The reservoir covered 1,410,000 acres.

We shipped four cases containing 8,248 parts each.

NOTE.—In applying this rule you should exercise your judgment and experience. Build up your experience by observation of the usage in newspapers and magazines.

6. In a series of numbers maintain a consistent treatment *throughout*.

## THE STENOGRAPHER'S MANUAL

### Examples:

We have *five* typists in the foreign exchange department, *ten* in the credit department, and *twenty-two* in the main stenographic department.

The packages contained, respectively, *10*, *50*, and *200* sheets. [Note that a space must be left between the comma and the following number.]

7. In ordinary dictation sums of money under one dollar may be spelled out, as in "The tickets cost me *seventy-five* cents apiece." The more common practice seems to be to express them in figures and with the character *¢* or *c.*, as in "Please send *34c.* in stamps for postage." But do not use this form, *\$.03*, except in tabulations.

8. Round sums of money over a dollar may be written out if they can be represented in a few words; otherwise they may be given in figures. The latter way is the more generally used. [See "Note" under 5.]

### Examples:

The bill came to *twenty-two* dollars.

Thank you for your check for *\$18*.

NOTE 1.—It is not good practice to use this form:

*\$18.00* or *\$2,500.00*.

NOTE 2.—Except in very formal commercial letters or in legal documents in which it is important that numbers and sums of money be spelled out to prevent misunderstanding, it is not necessary to follow a spelled-out sum with the sum expressed in figures within parentheses, as in "*Five hundred dollars (\$500)* shall be paid. . . ." And it is not necessary to capitalize the first letter of each word of the sum.

## THE STENOGRAPHER'S MANUAL

9. Mixed amounts are usually written in figures, as in  
"His balance at the bank is \$2,416.84."

10. The time of day is expressed as follows:

- a. The bell will ring at *five minutes of five*. [Not, The bell will ring at *5 minutes of 5*.]
- b. The bell will ring at *4.55 p.m.*

11. Ages should be written out in words.

Example:

He is *forty-two* years old.

12. A fraction, when used alone, should be spelled out, except in tabulations, specifications, and the like.

Example:

Only *one-fourth* of the shift turned up for work. [Not, Only  $\frac{1}{4}$  of the shift turned up for work.]

NOTE.—If your machine has no fraction keys, as  $\frac{1}{4}$ ,  $\frac{1}{2}$ , be sure to leave a space between a whole number and the fraction; or, a hyphen may be used.

Examples:

4  $1\frac{1}{2}\%$ , 4- $1\frac{1}{2}\%$ .

13. Use figures for numbers designating numbered pages, rooms, etc.

Examples:

Pages 4 and 5 are missing.

Send these to the McAlpin Hotel, Room 425.

Folder 254 is out.

## THE STENOGRAPHER'S MANUAL

14. Except in formal letters, it is not advisable to spell out the number of the day or of the year.

Example:

The invoice was sent on July 15, 1920. [Not *July fifteen.*]

15. Numbers used with such characters as %, @, #, ¢, and with such abbreviations as ft., in., lbs., bbls., and bus. should be expressed in figures as follows: 5% (not *five* %), 4 ft., 8 lbs. (or, *eight pounds*).

16. In writing decimals supply a cipher if there is no unit, as 0.251.

17. Be consistent. Do not, in one part of your letter, write out the amount or number and in another part use figures, unless, of course, the cases are not similar.

### ***Dividing Words at the Ends of the Lines***

In order that the right-hand margin of the letter or other typed matter might be as regular as possible, the stenographer is constantly compelled to divide words at the ends of the lines. For this reason, and because of the fact that the incorrect division of words makes reading difficult for the reader, she should be careful of the way in which she divides such words. The following suggestions, accordingly, may be helpful:

1. In dividing a word at the end of a line, indicate the connection of the parts by placing a hyphen at the end of that line. Never place it at the beginning of the next line.

2. Avoid unnecessary division of words. Whenever

## THE STENOGRAPHER'S MANUAL

consistent with good spacing, type the whole word on that line or carry it over to the next line. If possible, do not divide words at the ends of two or more consecutive lines.

3. Unless absolutely necessary, do not divide amounts or numbers expressed in figures, as \$5,214.17, and 14,156 [sq. miles]; nor names of persons or places, as *Johnson* and *Watertown*; nor the initials of a name, as *W. S.* [Smith]; nor such combinations as *a.m.*, *p.m.*, *c. o. d.*; nor dates, as *September 15*.

4. Divide a word between syllables. *Correct pronunciation is the best guide to follow in dividing words*; it is better than dividing according to derivation.

Examples:

*democ-racy*, not *demo-cracy*; *knowl-edge*, not *know-ledge*.

5. So far as is compatible with proper pronunciation and good spacing, divide according to meaning: *dis-pleasure* is better than *displeas-ure*; *school-master* is better than *schoolmas-ter*; *mani-fold* is better than *man-ifold*.

6. Words of four letters, but of more than one syllable, *only* and *city*, for examples, should not be divided; words of five or six letters, but of more than one syllable, *oc-cur*, *of-fice*, and *rare-ly*, for examples, should seldom be divided. Little is to be gained by dividing such words.

7. Do not divide such words as *nothing*, *also*, *besides*, *over*, and *through*; nor such words as *many*, *reason*, and *smoky*. A division of such words is likely to confuse the reader.

## THE STENOGRAPHER'S MANUAL

8. Do not divide words pronounced as one syllable, even though they contain more than one vowel.

Examples:

*sure, worked, fringe, marked.*

Never divide before *-ed* unless it is pronounced as a separate syllable. Right: *un-skilled*, not *unskill-ed*.

9. When two or more consonants come between vowels, the division is made according to the following rules—correct pronunciation governing, of course, in all cases:

- a. When the syllable ends with a consonant, divide between consonants.

Examples:

*advan-tage, finan-cier, foun-dation, destruc-tive, let-ter.*

- b. When the consonants belong to the preceding or to the following syllable, divide accordingly.

Examples:

*sell-ing (not sel-ling), miss-ing (not mis-sing), grasp-ing, firm-ness, second-ly, de-spair, sti-ffing, pam-phlet.*

10. Words which according to pronunciation may be divided before or after a vowel should be divided after the vowel.

Examples:

*criti-cize* is preferable to *crit-icize*, *medi-tative* to *med-itative*, *fraudulent* to *fraud-ulent*. But note that words ending in *able* and *ible* are exceptions: *read-able* is preferable to *reada-ble*; *convert-ible* to *converti-ble*.

11. Do not divide a word so that either part is unpronounceable.

Examples:

*ship-ment*, not *shipm-ent*; *sal-vage*, not *salv-age*; *mem-ber*, not *memb-er*; *illus-trated*, not *illustr-ated*.

## THE STENOGRAPHER'S MANUAL

12. Endeavor to divide the word so that the first part suggests what the rest of the word is to be. Do not divide so that the reader is led to infer the wrong pronunciation.

Examples:

*re-adjust*, not *read-just* (*read* may suggest *readable* or *reading*), *plu-rality*, not *plural-ity*; *hide-ous* suggests a word like *hidebound*, and no division is desirable; and *ear-nest* is hardly recognizable as *earnest*.

13. Avoid dividing a word after or before a single letter.

Examples:

*enor-mous* is preferable to *e-normous*, *odious-ly* is preferable to *o-diously*, *bac-teria* is preferable to *bacteri-a*, *pana-cea* to *panace-a*.

14. Do not divide the last word of a paragraph so that the next line consists of only a fragment of a word.

15. Do not divide words between pages.

### ***Compound or Hyphenated Words***

It is sometimes difficult to decide whether a compound word or expression should be spelled as one word, like *steamship*; whether it should be hyphenated, like *two-thirds*; or whether the words should be separate, like *public opinion*. Often it is possible to settle the point by consulting the dictionary, but in many instances the compound expression will not be found in the dictionary and you must rely upon your own judgment.

In view of the fact, moreover, that current usage is so varied, and that often (as in the compounding of adjective phrases like "a *well-to-do* man") the decision depends upon the sense of the dictated matter, no rigid rules can be given.



## THE STENOGRAPHER'S MANUAL

It should be borne in mind, however, that the chief purposes of hyphenation are to make the meaning clear to the reader. In this connection, note the difference in meaning between *a crude oilman* and *a crude-oil man*; between *good looking-glasses* and *good-looking glasses*; between *the new stock-room* and *the new-stock room*. Hyphenation is also used to avoid certain combinations of letters that may confuse the reader, as in *wall-like* (not *walllike*), and that may cause trouble in the pronunciation of the word, as in *co-ordinate* (not *coordinate*).

One of the best ways by which to acquire a good knowledge of this subject is to notice the usage in the magazines and newspapers that you read. The following suggestions, however, may be of assistance:

NOTE.—Compound words are formed by adding to a complete word one or more independent words, as “self-defense” and “buttonhole”; by adding a prefix, as in “*ex-mayor*” and “*sub-way*”; or by adding a suffix, as in “*steel-like*” and “*hopeful*.”

1. The hyphen should not be used unless clearness demands it. In fact, the tendency in business is to restrict its use. Many business houses no longer hyphenate such words as *today*, *tomorrow*, and *tonight*, though conservative writers still retain the hyphen. It is good practice to combine as one word closely related parts that have been used together so long as to have lost their separate meanings or have come to stand as one entity, as *bondholder*, *bookkeeper*, *taxpayer*. Loosely related parts (if independent words) should be written as separate words, as *department store*, *life insurance company*, *card index*.

2. Words compounded with *man*, *power*, *ship* are usually inseparable units, as *foreman*, *workman*, *horse-power*, *waterpower*, *steamship*, *airship*.

## THE STENOGRAPHER'S MANUAL

3. Compound adjectives preceding the noun they modify are usually written with the hyphen *to express one attribute*, as *law-abiding* citizen, *well-to-do* man, *well-informed* salesman, *eight-cylinder* car, *long-deferred* payment, *thirty-first* order, *short-time* investment, *up-town* office, *cotton-and-wool* fabric, *hard-and-fast* rule.

NOTE.—This general rule also governs the following specific cases:

- a. Fractions are hyphenated, as in *one-tenth* interest; a *two-thirds* vote.
- b. Numerals, whether expressed in words or in figures, used in combination with another modifier, are united by a hyphen, as in a *two-story* house, *ten-cent* store, a *6-inch* rope.

4. Compound adjectives used as predicate adjectives are usually written as two words.

Examples:

Our salesman is *well informed* on this matter.

The office is *up town*.

NOTE.—Observe the difference in compound adjectives in this sentence:

"His *well-deserved* success in the *chain-store* field together with his *recently acquired* backing enabled him to organize a corporation that is now *well known*."

But note the hyphenation in such commonly used combinations as those shown in these sentences:

"His action was *ill-advised*," "He is *well-to-do*."

5. Prefixes and suffixes are usually joined to a word without the use of a hyphen.

Examples:

*transatlantic*, *resell*, *sublet*, *semiannual*, *interstate*, *threefold*, *brotherhood*, *authorship*, *ladylike*.

Exceptions:

- a. In general, if the prefix ends and the word begins with the same

## THE STENOGRAPHER'S MANUAL

vowel, or if the letter following the prefix is a capital, use the hyphen, as in *anti-imperial*, *anti-English*, *anti-British*, *co-ordinate*, *re-elected*.

b. Always use the hyphen after *ex*, as in *ex-officer*, *ex-Congressman*.

c. The hyphen is generally used between a prefix and a word if the combination is similar to another in form but different in meaning.

Examples:

The soldiers were *re-formed* [formed into lines again].

The soldiers were *reformed* [their habits were amended].

He *re-presented* the argument [presented it again].

He *represented* his company at the convention [he performed the duties of].

d. Use the hyphen after *quasi*, as in *quasi-contract*, *quasi-corporation*.

e. If the word ends with doubled letters and the suffix begins with the same letter, the hyphen may generally be used, as in *doll-like*.

6. Points of the compass are generally written as one word, as *southeast*, *northwest*. But when one of the words is repeated, use the hyphen, as *south-southeast*.

7. Civil and military titles composed of two or more words may be hyphenated, as in *sergeant-at-arms*, *lieutenant-colonel*, *commander-in-chief*. [The United States Government *Style Book*, 1913, p. 92, attempts to standardize practice in such cases and gives the rule "Omit the hyphen in civil and military titles, as Attorney General . . . lieutenant colonel, etc." The trend of usage seems to favor this rule.]

8. Unusual combinations of words that express a unity of idea are commonly hyphenated, as "*take-it-or-leave-it* attitude," "*bull-in-the-china-shop* activities."

# THE STENOGRAPHER'S MANUAL

## *Use of Abbreviations*

1. As a general rule it is not advisable to use abbreviations in the body of a letter, for the reader may not understand the abbreviation. Exceptions to this rule are such common and well-known abbreviations as *i.e.*, *e.g.*, *etc.*, and *a.m.*

2. Do not capitalize abbreviations unless the words themselves are properly capitalized; for examples, use *c. o. d.* instead of *C. O. D.*, *a.m.*, instead of *A.M.*; but *A.D.* is properly capitalized and so are *C. P. A.* (Certified Public Accountant), *B.A.* (Bachelor of Arts), *C. P. R.* (Canadian Pacific Railroad).

3. Do not abbreviate Christian names, as *Chas.* for *Charles*, *Wm.* for *William*. Either use the full initials or spell out the name, as *C. T. Brown* or *Charles T. Brown*.

4. Most abbreviations are followed by a period. But if the abbreviation is a contraction, like *rec'd* and *ass'n* (association), the apostrophe is used to show that letters are omitted. The period is not needed. (See pages 151 and 152, rules 1 and 2.)

5. The period that indicates an abbreviation may be used with any other punctuation mark, but not with another period.

Right: The goods were sent *c. o. d.*, for their credit rating was not good.

Right: We delivered the package to 215 West 10th St. (Not West 10th St..)

6. The plural of most abbreviations is formed by adding *s*.

# THE STENOGRAPHER'S MANUAL

Examples:

bldgs., hrs., mfrs., bbls., lbs.

NOTE.—The plural of B/L is written Bs/L and also B/Ls. The former seems to be the more logical form.

7. The authorized forms for *O.K.* are: *O.K.'d*, *O.K.ing*, *O.K.'s*.

8. Following is a list of the more common abbreviations and their meanings:

*abst.* abstract

*acct.* or *a/c* account

*A. D.* In the year of our Lord  
(Since the birth of Christ)

*ad inf.* (ad infinitum), without  
end

*ad int.* (ad interim), in the  
meantime

*ad lib.* (ad libitum), at pleasure

*adm.* administrator

*admrx.* administratrix

*ad val.* (ad valorem), according  
to value

*adv.* or *ad.* advertisement

*agt.* agent

*A.M.* or *a.m.* forenoon

*amt.* amount

*anon.* anonymous

*ans.* answer

*apt.* apartment

*art.* article

*a/s* account sales

*assn.* association

*asst.* assistant

*assd.* assorted

*att.* attention

*av.* average

*Ave.* avenue

*A1* first class

*bal.* balance

*b.b.* bill book

*bbl.* barrel

*bdl.* bundle

*bds.* boards

*B. C.* Before Christ

*b/e* or *b. e.* bill of exchange

*bgs.* bags

*bk.* bank; bark; book

*bkt.* basket

*B/L* or *b/l* bill of lading

*bldg.* building

*blk.* black

*bls.* bales

*b.m.* board measure.

*b. o.* buyer's option

*Bro(s).* Brother (Brothers)

*bu.* bushel

*B/P* Bills payable

*B/R* Bills receivable

*B/S* bill of sale

*bz.* box

*c.* or *cts.* cents

*c. a. d.* cash against documents

*c. a. f.* cost and freight

*cap.* capital

*c. b.* cash book

*cf.* compare

# THE STENOGRAPHER'S MANUAL

*chap.* chapter  
*chgd.* charged  
*c. i. f.* cost, insurance, freight  
*c. l.* carload lots  
*Co.* company  
*C/O or c/o* care of  
*C. O. D. or c. o. d.* cash on delivery  
*cr.* creditor  
*c/r* company's risk  
*c/s or cs.* cases  
*ctg.* cartage  
*c. w. o.* cash with order  
*cwt.* hundredweight

*d.* pence  
*dbk.* drawback  
*d.d.* day's date; days after date  
*d. & w. t. f.* daily and weekly till  
     forbidden  
*deb.* debenture  
*dept.* department  
*dft.* draft  
*disct.* discount  
*div.* dividend  
*d/o* delivery order  
*do.* ditto (the same)  
*doz.* dozen  
*dr.* debtor  
*d.s.* days after sight  
*ds.* days  
*D. V.* God willing  
*dwt.* pennyweight

*ea.* each  
*ed.* editor  
*e. e.* errors excepted  
*e. & o. e.* errors and omissions  
     excepted  
*e. g.* for example  
*Eng.* English  
*e. o. d.* every other day

*e. o. m.* end of month  
*et al.* and others  
*etc.* et cetera (and so forth)  
*et seq.* and the following  
*ex.* example  
*exch. or ex.* exchange  
*ex cp.* without coupon  
*ex div. or xd.* without dividend  
*exp.* expense  
*exp.* express

*f. a. a.* free of all average  
*f. a. q.* fair average quality  
*f. a. s.* free aside ship  
*f. or fol.* folio  
*fcp.* foolscap  
*fig.* figure  
*F. O. B. or f. o. b.* free on board  
*f. o. r.* free on road; free on rail  
*for'd* forward  
*f. o. s.* free on steamer  
*f. o. t.* free on truck  
*Fr.* French  
*fr.* francs  
*frt. or fgt.* freight  
*ft.* feet or foot

*g. a.* general average  
*gal.* gallon  
*gen. or gen'l* general  
*g. m. q.* good marketable quality  
*g. t. c.* good till canceled  
*gr. gro.* great gross  
*gro.* gross  
*grs.* grains; gross

*hdkf.* handkerchief  
*hf.* half  
*hhd.* hogshead  
*h. p.* horsepower  
*hund.* hundred

# THE STENOGRAPHER'S MANUAL

<i>i. b.</i> invoice book	<i>m. o.</i> money order
<i>ib.</i> or <i>ibid.</i> the same; from the same source	<i>ms.</i> manuscripts
<i>id.</i> the same	<i>m/s</i> months after sight
<i>i. e.</i> that is	<i>mtg.</i> mortgage
<i>in.</i> inches	<i>n. b.</i> note carefully
<i>Inc.</i> Incorporated	<i>n. g.</i> no good
<i>ins.</i> insurance	<i>no.(s)</i> number (s)
<i>inst.</i> instant (the present month)	<i>n. o. p.</i> not otherwise provided for
<i>int.</i> interest	<i>N. P.</i> Notary Public
<i>inv.</i> invoice	<i>o/d</i> on demand
<i>invt.</i> inventory	<i>o. e.</i> omissions excepted
<i>I. O. U.</i> I owe you	<i>O. K.</i> all correct
<i>j/a</i> joint account	<i>o. r.</i> owner's risk
<i>jour.</i> journal	<i>oz.</i> ounce or ounces
<i>jr.</i> junior	<i>p. (pp.)</i> page (pages)
<i>k.</i> carat	<i>p. &amp; l.</i> profit and loss
<i>kg.</i> keg	<i>p. b. x.</i> private board exchange
<i>lb.</i> pound or pounds	<i>payt.</i> payment
<i>l. c. l.</i> less than carload lots	<i>p. c.</i> per cent
<i>l/c</i> letter of credit	<i>pc.</i> piece
<i>l. f.</i> ledger folio	<i>pd.</i> paid
<i>l. t.</i> long ton	<i>psd.</i> preferred
<i>Ltd.</i> Limited (With name of British firm it signifies a limited liability corporation)	<i>pk.</i> peck
<i>M.</i> thousand	<i>pkg.</i> package
<i>m.</i> or <i>min.</i> minute	<i>P.M.</i> or <i>p.m.</i> afternoon
<i>max.</i> maximum	<i>P. O.</i> post office
<i>mdse.</i> merchandise	<i>pr.</i> pair
<i>mem.</i> or <i>memo.</i> memorandum	<i>pref.</i> preferred
<i>mfd.</i> manufactured	<i>pres.</i> president
<i>mfg.</i> manufacturing	<i>prin.</i> principal
<i>mfr.</i> manufacturer	<i>pro tem.</i> for the time being
<i>mgr.</i> manager	<i>prox.</i> next month
<i>min.</i> minimum	<i>P. S.</i> postscript
	<i>q. e. d.</i> which was to be proved
	<i>qr.</i> quarter; quire

# THE STENOGRAPHER'S MANUAL

<i>qt.</i> quart	<i>t/c</i> till countermanded
<i>q. v.</i> which see	<i>tcs.</i> tierces
<i>rec'd</i> received	<i>t. f.</i> till forbidden
<i>recr.</i> receiver	<i>tel.</i> telegraph
<i>reg.</i> registered	<i>t. m. o.</i> telegraph money order
<i>R. R.</i> railroad	<i>ton.</i> tonnage
<i>ret'd</i> returned	<i>tr.</i> transpose
<i>r. f. d.</i> rural free delivery	<i>treas.</i> treasurer
<i>r. s. v. p.</i> please reply	<i>ult.</i> last month
<i>Ry.</i> railway	<i>ves.</i> vessel
<i>s.</i> shillings	<i>via</i> by way of
<i>s. a.</i> subject to approval	<i>vid.</i> see
<i>S/D</i> sight draft	<i>viz.</i> namely
<i>sec.</i> or <i>secy.</i> secretary	<i>vol.</i> volume
<i>sh.</i> share	<i>vs.</i> versus
<i>shipt.</i> shipment	<i>w/b</i> way bill
<i>sic</i> thus (Ordinarily bracketed in a quotation to certify that the preceding word is accurately quoted)	<i>wk.</i> week
<i>sq.</i> square	<i>wt.</i> weight
<i>sr.</i> senior	<i>yd.</i> yard
<i>s.s.</i> steamship	<i>yr.</i> year
<i>St.</i> saint	
<i>St.</i> street	
<i>stet</i> restore	
<i>stor.</i> storage	
<i>str.</i> steamer	
<i>super.</i> superfine	
<i>supt.</i> superintendent	
<i>t.</i> ton	
<i>t. b.</i> trial balance	

## Commercial Characters

@	at
a/c	account
&	and
%	per cent
c/o	care of
¢	cents
\$	dollars
£	pound sterling
#	number

9. The following list contains the proper abbreviations of the names of states, territories, etc., according to the *United States Style Book*. If no abbreviation is recognized the full name is given.



## THE STENOGRAPHER'S MANUAL

Ala.	La.	Oreg.
Alaska	Mass.	P. I. (Philippine Islands)
Ariz.	Md.	P. R. (Porto Rico)
Ark.	Me.	Pa.
Cal.	Mich.	R. I.
Colo.	Minn.	S. C.
Conn.	Miss.	S. Dak.
D. C.	Mo.	Samoa
Del.	Mont.	Tenn.
Fla.	N. C.	Tex.
Ga.	N. Dak.	Utah
Guam	N. H.	Va.
Hawaii	N. J.	Virgin Islands of the
Idaho	N. Mex.	United States
Ill.	N. Y.	Vt.
Ind.	Nebr.	W. Va.
Iowa	Nev.	Wash.
Kans.	Ohio	Wis.
Ky.	Okla.	Wyo.

10. The generally accepted abbreviations for the months and days of the week are as follows:

<i>Months</i>			<i>Days</i>	
Jan.	(May)	Sept.	Sun.	Thurs.
Feb.	(June)	Oct.	Mon.	Fri.
Mar.	(July)	Nov.	Tues.	Sat.
Apr.	Aug.	Dec.	Wed.	

NOTE.—In tables, accounts, and wherever matter must be *greatly* condensed, the following are used, but they are undesirable elsewhere:

<i>Months</i>			<i>Days</i>	
Ja.	My.	S.	Sn.	Th.
F.	Je.	O.	M.	F.
Mr.	Ju.	N.	Tu.	St.
Ap.	Ag.	D.	W.	

## THE STENOGRAPHER'S MANUAL

### *After You Have Finished the Work*

After you have finished the work go over it carefully while it is in the machine, to make sure that you have not misspelled or transposed letters in any words. If you practice this safeguard you will be able to catch errors that otherwise may come to the dictator's attention.

## Chapter VII

### Common Misuses of Words

ON the following pages you will find listed words and phrases that are commonly misused in letters. Read and study this list carefully, for you will find that this information will be of great use to you in your work.

**A, an.** *An* is used before vowel sounds; *a*, before consonant sounds. The sound of a first letter of a word must be noticed, for a consonant is often silent and the word really begins with a vowel sound; on the other hand, some letters may be either vowels or consonants, according to their position, and hence the word may begin seemingly with a vowel, but actually begins with a consonant. Examples: *a youth's suit, a union suit, an honor, such a one, a humble letter.*

**Accept, except.** *Accept* means *to receive with a consenting mind*, as in "They *accepted* the goods." *Except* [verb] means *to exclude*, as in "We want you to *except* the last clause of this contract." *Except* [preposition] means *with the exception of*, as in "We found everything *except* the box of lace."

**Affect, effect.** *Affect* means *to influence*, as in "The price of the material was greatly *affected* by this rumor." *Effect* [verb] means *to accomplish, to bring about, to cause*, as in "This new system will *effect* a great saving." *Effect* [noun] means *result*, as in "The *effect* of the dissolution was immediately felt." *Affect* is never used as a noun. *Effect* is used both as a verb and as a noun. *Affect* has another meaning, *to feign*, as in "He *affected* surprise at my statement."

## THE STENOGRAPHER'S MANUAL

**Aggravate** should never be used for *annoy*, *vex*, or *exasperate*. It means *to make worse*, as in "His financial difficulties were *aggravated* by this failure."

**All ready, already.** *Already* is an adverb and means *by this time*, as in "When I had arrived, the business had *already* been completed." *All ready*, an adjective phrase, means *wholly ready, prepared in every particular*, as in "We are *all ready* to begin negotiations with you."

**All right** should never be written *alright*.

**Almost, most.** *Almost* should be used as an adverb; *most*, as an adjective or noun. "*Most* all the employees reported" is incorrect. Write "*Almost* all the employees reported," or "*Most* of the employees reported." [*Most* is also used as an adverb to form the superlative, as in "The *most* beautiful hat in stock."]

**Alternative, choice.** *Alternative* means *the choice between only two things*.

Correct: One of three courses. [Not "One of three *alternatives*."]

He was given his *alternative* of these two courses of action.

He had his *choice* of five samples at the same price.

**Among, between.** *Among* is used in referring to more than two things; *between*, in referring to two only.

Correct: The dissension *among* the five firms arose over a matter of rebating.

The differences *between* the two departments were soon settled.

**Amount** should not be used for *number*. Do not say, "A large *amount* of people came to the store."

**Anyplace, everyplace, etc.** Use *in any place* or *anywhere*, etc., as in "He could not find the letter *anywhere* [not *anyplace*]." Or, "He could not find the letter *in any place* [not *anyplace*]."

## THE STENOGRAPHER'S MANUAL

**Apt, liable, likely.** *Apt*, usually applied to persons, implies habitual tendency or natural capability, as "He is *apt* to delay action on such a matter." "He is *apt* at figures." *Apt*, sometimes applied to things, is used in the sense of *fitting, appropriate*, as "You used an *apt* word in describing him." *Liable* expresses openness to something disadvantageous; it suggests danger, as "By breaking your contract, you have become *liable* to damages." *Likely* expresses probability, as in "It is *likely* [not *apt, liable*] to rain to-morrow."

**As . . . as, so . . . as.** *So . . . as* is used in negative statements instead of *as . . . as*.

Correct: The catalogs are not *so* good looking *as* you said they would be.

**As, like.** *As* is the correct word when a verb follows or is understood to follow. "He is not prompt in his payments *like* we are" is incorrect. It should be, "He is not prompt in his payments *as* we are." See *Like*.

**As, that.** *As* should never be confused with *that*. "We do not know *as* we can do that" is incorrect.

**At about.** Drop the *at*. "The letter was mailed *at* about two o'clock" is incorrect.

**Awful** should not be used loosely. It means *inspiring with awe*. "He does *awful* work" is incorrect.

**Badly** should not be used for *very much* or *a great deal*. "We want *badly* to have you come to see us" should read "We want *very much* to have you come to see us."

**Balance, remainder, rest.** It is incorrect to say "We spent the *balance* of the day at his office." *Balance* means the difference between the two sides of an account, as in "Our *balance* at the bank is \$2,514." We say "The *rest* [not *balance*] of the directors stayed in the room," and "Kindly send the *remainder* [not *balance*] of the goods."

**Beside, besides,** are not interchangeable. *Besides* means *in addition to, moreover*, as in "*Besides* this inducement, we can offer you others." *Beside* means *near, close to*, as in "His desk is *beside* the entrance." Never use *beside of*.

## THE STENOGRAPHER'S MANUAL

**Best of any.** Do not use *best* or any other superlative with *any*, as in the following sentences marked "Wrong":

Wrong: This pencil-sharpener is the *best of any* I've tried.

Right: This pencil-sharpener is the *best of those* I've tried.

Wrong: My hats are the *most stylish of any* manufactured in America.

Right: My hats are the *most stylish of those* manufactured in America.

**Blame it on** is incorrectly used for *put the blame on* or *blame*. Blame a *person* [direct object] for a thing; do not blame *the thing* [it] on the person.

**Both, each.** Use *both* for two considered jointly; *each*, for one of two or more.

Correct: *Each salesman* [not *both salesmen*] was presented with a watch.

*Each jobber* [not *both jobbers*] tried to cut prices on the other.

**Bound, determine.** *Bound* refers to outside compulsion. *Determine* means a *decision made by a person*.

Correct: We are not *bound* by law to pay this debt, but we are *determined* to do so.

**Bring, carry, fetch, take.** These words have different meanings. *Bring* suggests motion toward the speaker, as in "*Bring me that catalog.*" *Take* suggests motion away from the speaker, as in "*Take these books from my desk.*" *Fetch* suggests going away from the speaker for a thing and returning with it. *Carry* suggests an indefinite motion.

**But.** Do not use *but* after a negative in the sense of *only*.

Wrong: There aren't *but* ten boxes left.

Right: There are *but* ten boxes left.

**But that** is often incorrectly used for *that*.

Correct: We have no doubt *that* [not *but that*] you sent the full dozen.

It is not unlikely *that* [not *but that*] you overlooked this fact.

## THE STENOGRAPHER'S MANUAL

But what is often incorrectly used for *that*, *but that*, etc.

Correct: I don't know *but that* [not *but what*] he is right.

I don't doubt *that* [not *but what*] he will try it again.

There is no salesman who does not make [not *but what makes*; not *but who makes*] some errors in his report. *But what* is correctly used in "He wrote a long letter, *but what* he said was not important," and "He does nothing *but what* he wants to do."

Can, may. *Can* denotes *power* or *ability* and should not be used for *may*, which denotes *permission*.

Wrong: *Can* I forward these suits to you?

Right: *May* I forward these suits to you?

Cannot but. This expression should not be used interchangeably with *can but*, as the two expressions differ in meaning. The expression "We *can but try*" means "All we can do is to try." "We *cannot but try*" means "We cannot help trying."

Can't seem is a vulgarism. Write "seem unable" or "do not seem able."

Wrong: I *can't seem* to get it.

Right: I *seem unable* to get it.

Capacity, ability. *Capacity* means the power of *receiving*. It has reference to the receptive powers, as in "He has the *capacity* to learn." *Ability* means the power to *perform*, to *do*. It has reference to the active exercise of our faculties, as in "He has the *ability* to do this work."

Character, reputation. A person's *character* is his real nature; his *reputation* is his supposed nature.

Common, mutual. *Common* means *belonging to more than one*. *Mutual* means *interchanged, reciprocal*.

Wrong: Hawkins and I had a *mutual* purpose in calling on Davis & Co.

Right: Hawkins and I had a *common* purpose in calling on Davis & Co.

---

Right: Since that time, George and I have had a *mutual* respect for each other.

## THE STENOGRAPHER'S MANUAL

**Consul, council, counsel.** A *consul* is an official governmental representative. A *council* is an assembly convened for consultation and advice. *Counsel* means *advice* or a *legal adviser*.

**Custom, habit.** *Custom* means an action voluntarily repeated. *Habit* means a tendency to repeat a certain action without volition.

**Data** is the plural of *datum*. Hence, we speak of *these* [not *this*] *data*, and say "My *data* were [not *was*] convincing."

**Deal** is a vulgarism for *transaction, arrangement, agreement*, etc.

**Differ from, differ with.** Persons, things, and opinions *differ from* one another; persons *differ in* opinion *with* one another. "I *differ from* him in attitude, but I do not *differ with* him with regard to the final action."

**Different than.** "Our paint is *different than* all others" is incorrect. It should read "Our paint is *different from* all others." *Different* should not be completed by a *than* clause, but always by a *from* phrase.

**Directly** is often misused for *as soon as*, as in "*Directly* we receive your order we shall ship it." This should read "*As soon as* we receive your order we shall ship it."

**Disagree** is generally followed by *with*, not *from*.

Correct: He *disagreed with* me over the terms of the contract.

**Don't** is a contraction of *do not*; therefore, it is ungrammatical when used with a subject in the third person singular. One may say "*I don't*," but not "*He don't*." Say "*He doesn't*."

**Due to** should not be used unless it definitely refers to a noun. It is used in the sense of *attributable*.

Faulty: He succeeded, *due to* his persistence.

Correct: He succeeded *because of* his persistence. [Or,]

His success was *due to* his persistence.

**Each other** should not be used for *one another*. *Each other* should not be used unless each member of a group is represented as in a certain relation to every other member.



## THE STENOGRAPHER'S MANUAL

Wrong: The changes in the style of cloaks to be worn next year are rapidly following *each other*.

Right: The changes in the style of cloaks to be worn next year are rapidly following *one another*.

Right: The two members of the firm are very much devoted to *each other*.

Right: In this crisis we have decided to stand by *each other*.

[*Each* member of the group governed by the word *we* has decided to stand by *every other* member.]

Effect. See Affect.

Either, neither. *Either* and *neither* should not be used to designate more than two persons or things. To designate one of three or more, write *any one* or *none*.

Wrong: The firm ordered three of its salesmen to report on Friday, but *neither* of them came in.

Right: The firm ordered three of its salesmen to report on Friday, but *none* of them came in.

Else. Write "*Somebody else's* desk"; not "*Somebody's else* desk."

Enormity, enormousness. *Enormity* has reference to moral quality; *enormousness* to size.

Right: He does not realize the *enormity* of his crime.

Right: The *enormousness* of the undertaking did not affect them.

Enthuse. Not in good use.

Correct: He became *enthusiastic* [not *enthused*].

The sales prospects made me *enthusiastic* [not *enthused me*].

Everyplace. See Anyplace.

Excellent should not be qualified; it is superlative.

Wrong: This proposition is *most excellent*.

Right: This proposition is *excellent*.

Except (verb). See Accept.

## THE STENOGRAPHER'S MANUAL

**Except** (preposition) should not be used as a conjunction.

Wrong: The shippers won't do that *except* you ask them.

Right: The shippers won't do that *unless* you ask them.

**Exceptional, exceptionable.** *Exceptional* means *forming or making an exception, out of the ordinary*. *Exceptionable* means *liable to objection*.

Correct: In *exceptional* cases, we do allow an extra discount of 2 per cent.

I considered his manner of speaking *exceptionable*.

[Compare with "I took exception to his manner of speaking."]

**Expect, suppose, suspect.** *Expect* means *to entertain at least a slight belief that an event will happen*. *Suppose* means *to believe, to receive as true*. *Suspect* means *to mistrust, to imagine that something exists, but without proof*.

Correct: I *suppose* [not *expect*] that is so.

I *expect* [not *suspect*] that he will telephone to us.

I *suspect* that he has not treated us fairly.

**Farther, further.** *Farther* refers to distance; *further*, to that which is more or additional. "We wrote nothing *further*." "He is *farther* from his source of supply than is any other dealer."

**Fewer, less.** *Fewer* refers to number; *less*, to amount, degree, quantity, etc.

Correct: The *fewer* [not *less*] accounts we have, the *less* money we shall need.

**Find, locate.** *Find* means *to come upon by seeking*. *Locate* means *to set in a particular place*.

Correct: I could not *find* [not *locate*] you in your office yesterday.

We shall *locate* our store in New Haven.

**Former, latter.** *Former* and *latter* should not be used to designate one of more than two persons or things. For designating one of three or more, say "first," "first-named," or "last," "last-named."

**Got** is very often misused. "What has that *got* to do with it?" should be "What has that to do with it?" "We have *got* to leave" should

## THE STENOGRAPHER'S MANUAL

be "We are *obliged* to leave." "Have you *got* time?" should be "*Have* you time?" "I have *got* their order" is correct because it means "I have *secured* their order." *Got* should, therefore, not be used unless the intended meaning is *secured*.

Gotten is an obsolete form. Say *got*.

Had of. See Of.

Had ought. *Ought* is never used with an auxiliary.  
Wrong: He *had ought* to have written.  
Right: He *ought* to have written.

Hanged, hung. *Hanged* should be used in reference only to an execution, as in "*Hanged* on the gallows."  
Wrong: Many pictures had been *hanged* in the display window.  
Right: Many pictures had been *hung* in the display window.

Hardly. Do not use *hardly* after a negative.  
Wrong: We *couldn't hardly* change our plans now.  
Right: We *could hardly* change our plans now.

Have got. See Got.

Healthy, healthful, wholesome. We say "a healthy [possessing health] man"; "a healthful [conducive to health] place"; "wholesome food."

Help should not be used for *employees, workers*, etc.

ImPLY, infer. ImPLY means *virtually to include* or *virtually to mean*, as in "Your attitude *implies* that you desire to break your contract."  
InFER means *to conclude, to deduce*, as in "I *infer* from your attitude that you desire to break your contract."

In is generally incorrect when used to express motion. Use *into*.  
Correct: We saw him just as he stepped *into* [not *in*] the store.

Infer. See ImPLY.

## THE STENOGRAPHER'S MANUAL

**Inside of.** In expressions of time, say *within*, as in "This will be shipped *within* four days." [Not "*inside of* four days."]

**Its, it's.** The possessive pronoun is *its*. *It's* is the abbreviation of *it is*.

**Kind, sort, are singular.** Do not say "We do not have *those kind* of books in stock."

**Kind of, sort of** (1) should not be followed by *a* or *an*.

Wrong: We do not have that *kind of an* engine.

Right: We do not have that *kind of* engine.

Wrong: What *sort of a* man is he?

Right: What *sort of* man is he?

————— (2) should not be used to modify verbs or adjectives; say *somewhat*, *somehow*, or *rather*.

Wrong: Business is *sort of* quiet.

Right: Business is *rather* quiet.

Correct: I *rather* [not *kind of*] thought that he would do that.

**Kindly.** Be careful of the position of *kindly*.

Wrong: We *kindly* ask that you let us know by return mail.

Right: We ask that you *kindly* let us know by return mail.

**Lay, lie, are frequently confounded.** *Lay* [to put down] is a transitive verb and takes an object. *Lie* [to recline] is an intransitive verb and does not take an object. The principal parts are:

<i>Present</i>	<i>Past</i>	<i>Perfect</i>
I lie	I lay	I have lain
I lay	I laid	I have laid

Correct: I left the office and went home to *lie* down.

He *laid* the file on my desk.

Feeling sick, he *lay* down.

Feeling tired, I *laid* the books on the table.

**Leave, let.** *Leave* means to abandon; *let* means to allow.

Correct: *Let* [not *leave*] him be.

*Let* [not *leave*] that stand as it is.

**Led, lead.** *Lead* is commonly misused for the past tense [*led*] of *to lead*.

## THE STENOGRAPHER'S MANUAL

Less. See Fewer.

Liable. See Apt.

**Like** sometimes means *similar to*, as in "The selling plan was *like* one of which we had heard before." "He is *like* the old Mr. Arth." *Like*, in the sense of *in the same manner as*, is followed by a noun or a pronoun in the objective case, and is called by some grammarians an adverb; by others, a preposition—*e.g.*, "He writes *like* the bookkeeper." "He talks *like* me." *Like* should never be used to introduce a subject with a verb; use *as* or *as if*.

Correct: Do this *as* [not *like*] we want you to do it.

Do *as* [not *like*] I do.

It looks *as if* [not *like*] it may snow to-morrow.

Likely. See Apt.

Lose, loose. *Loose* is commonly misused for *lose*.

Correct: If we *lose* [not *loose*] this sale you are to blame.

*Loose* means to untie, to set free.

Lot, lots. *Lot* means a distinct part or parcel. Do not use for *much* or *many*.

Correct: We know *many* [not *lots of*] business concerns that will be glad to buy this appliance.

**Majority, plurality, most.** *Majority* means more than half the whole number, as in "The *majority* of the directors favored my plan." [This suggests a formal count of votes.] "*Most* of the directors favored my plan." [This suggests an informal test of opinion.] Use *most* for the greater number in ordinary cases, when a technical majority or plurality is not meant. *Majority* is sometimes used to designate the number by which votes cast for one candidate exceed those of the opposition, as in "He was elected treasurer by a *majority* of five votes." *Plurality* designates a number greater than any other one number within the whole. In an election, A receives 612 votes; B, 514 votes; and C, 230 votes. A's 612 votes constitutes a *plurality*, but not a *majority*. A's *plurality* [the excess of votes over the nearest competitor] is 98 votes.

May. See Can.

# THE STENOGRAPHER'S MANUAL

**Might of.** See **Of**.

**Most.** See **Almost**. See **Majority**.

**Much, many.** Do not use *much* for *many*. *Much* refers to quantity; *many*, to number.

Wrong: We shipped *as much as* twenty-five boxes.

Right: We shipped *as many as* twenty-five boxes.

**Much, too, very.** Do not use *too* or *very* with participles when the verbal idea prevails. Use *much*, *too much*, or *very much*.

Wrong: I was *too disturbed* to take any action.

Right: I was *too much disturbed* to take any action.

---

Wrong: We were *very pleased* to receive your letter.

Right: We were *much pleased* to receive your letter.

**Must of.** See **Of**.

**Myself** is an intensive or reflexive pronoun. Do not use it when the simple personal pronoun [*I* or *me*] will suffice.

Correct: The chief engineer and *I* [not *myself*] inspected the factory.

He wrote to John and *me* [not *myself*].

**Near** should not be used for *nearly*.

Wrong: The final returns from this bond will be not *near* so much as from the other.

Right: The final returns from this bond will be not *nearly* so much as from the other.

**Neither.** Do not use *neither* with reference to more than two objects.

Wrong: *Neither* of the four applicants came to the office.

Right: *Not one* of the four applicants came to the office.

**Notoriety, notorious,** are almost always used in an ill or unfavorable sense, as in "The *notoriety* of his crime" and "a *notorious* thief." Say "a business man of note" [not a *notorious business man*, unless you mean "a business man of ill repute"]; say "much *publicity* was given to this real-estate transaction" [not *notoriety*, unless you mean *unpleasant publicity*].

## THE STENOGRAPHER'S MANUAL

**Of.** *Could of, may of, might of, must of, should of, and would of* are illiterate vulgarisms for *could have, may have, might have, must have, should have, and would have*.

**Off of.** *Of* is unnecessary.

Right: When we took the cover *off* [not *off of*] the box, we noticed that the contents seemed to be damaged.

**One.** "Not a *one* returned to work." Omit *a*.

**Ones.** Do not say *the ones*; say *those*.

Wrong: *The ones* we have received are shop-worn.

Right: *Those* we have received are shop-worn.

**Only** is very commonly misplaced, so that the real meaning is not clear.

Place *only* next to the word or phrase to be qualified.

He *only* signed the letter. [He did not dictate it.]

He signed *only* the letter. [He did not sign anything else.]

*Only* he signed the letter. [No one else signed it.]

He signed the letter *only*. [He did not sign anything else.]

**Onto.** *Upon*, or some equivalent expression, is usually preferable.

**Ought.** See **Had**.

**Partial** may mean *incomplete* or *biased*. Hence, ambiguity sometimes arises, as in "His letter contained a *partial* statement [incomplete? biased?] of the accident." Whenever you use *partial*, guard against such ambiguity.

**Party** means a *person or group of persons taking part*. It is incorrectly used to mean simply a person, except in legal phrases.

Wrong: The *party* who ordered the samples was Fred Jones.

Right: The *person* who ordered the samples was Fred Jones.

Right: The contracting *parties* signed the lease.

Right: Each *party* to the contract was satisfied.

**Per cent., percentage.** *Per cent* or *per cent.* means *per hundred*. *Percentage* is a noun meaning *rate per cent, rate per hundred*.

Correct: The legal rate is *six per cent*.

In addition to my salary, I receive a *percentage* [not *per cent*] on all sales.

## THE STENOGRAPHER'S MANUAL

Plenty is incorrect when used as an adverb.

Wrong: He is *plenty* good for us and should be for you.

Right: He is good enough for us and should be for you.

Plurality. See Majority.

Posted. Use *inform* instead. Ledgers are *posted*: "He is well informed [not *posted*] on that point."

Practicable, practical. *Practicable* means *capable of being put into practice, feasible*. It is never used of persons, but of things only. "His plan is *practicable*." *Practical*, used of persons, means *experienced by actual practice*, as in "He is a *practical* man in the candy business." *Practical*, used of things, means *valuable in practice, useful as opposed to theoretical*, as in "He has a *practical* knowledge of this business."

Prefer should be completed by *to*, *above*, or *before*; not by *than*, or *rather than*.

Wrong: I *prefer* this style of hat *rather than* that style.

Right: I *prefer* this style of hat *to* that style.

Wrong: We *prefer* dealing with you *than* with any one else.

Right: We *prefer* dealing with you *to* dealing with any one else.

Principal, principle. *Principal* [noun] means *a leader or chief; the employer of one who acts as agent; a sum on which interest accrues*. *Principal* [adjective] means *highest in character, rank, or importance*. *Principle* is used only as a noun and means *a general truth, information, or belief*.

Correct: The *principal* of this note must be paid by January 8.

He is the *principal* of the school.

The *principal* man is the Mayor.

It is the *principle* of the case which interests us.

Propose means *to offer for consideration*, as in "I *proposed* that we should enter the candy business." Do not use *propose* for *intend* or *purpose*.

Wrong: I *propose* to tell you the whole story.

Right: I *intend* to tell you the whole story.



## THE STENOGRAPHER'S MANUAL

**Proposition** means *a thing proposed or the act of proposing*. Do not use for *work, task, problem, project*, etc.

Correct: To handle these forty salesmen is a hard task [not *proposition*].

**Proven** should not be used except as an adjective; otherwise use *proved*.

**Provided, providing**. Do not use the participle *providing* [meaning *to furnish*] in place of the conjunction *provided* [meaning *on condition that, if*].

Wrong: *Providing* the firm is willing, I shall be glad to handle that.

Right: *Provided* the firm is willing, I shall be glad to handle that.

**Quantity** should not be used for *number*. See Amount.

Wrong: We have had a large *quantity* of suits returned to us.

Right: We have had a large *number* of suits returned to us.

**Rarely ever**. Do not use. Say *rarely or hardly ever*.

Wrong: They *rarely ever* act as agents.

Right: They *rarely* act as agents. [Or,] They *hardly ever* act as agents.

**Real**. Do not use for *very*.

Wrong: We consider this a *real* good offer.

Right: We consider this a *very* good offer.

**Reason is, the**. Such an expression as *the reason is* should not be completed with (1) a *because of* phrase, as in "The reason he did not agree to the contract was *because of* their impatience," (2) a *because* clause, as in "The reason he did not agree to the contract was *because* they were impatient," (3) a *due to* phrase, as in "The reason he did not agree to the contract was *due to* their impatience." Complete it with a *that* clause, as in "The reason he did not sell was *that* the price offered was too low."

**Same**. Do not use for *it, they*, etc., except in legal or quasi-legal writing.

Wrong: We have received your order and shall fill *same* within five days.

Right: We have received your order and shall fill *it* within five days.

## THE STENOGRAPHER'S MANUAL

Wrong: We are sending you two extra parts. If you cannot use the *same*, kindly return them to us.

Right: We are sending you two extra parts. If you cannot use *them*, kindly return them to us.

Scarcely. Do not use *scarcely* after a negative.

Wrong: There was *not scarcely* five dollars in the cash register.

Right: There was *scarcely* five dollars in the cash register.

Seem, can't seem. See Can't.

Seldom or ever. Used incorrectly for *seldom or never*, and *seldom if ever*.

Should of. See Of.

Show up. Vulgarly used in the sense of *appear, come, be present*, or in the sense of *show or expose*.

Wrong: He *showed up* at the last minute.

Right: He *appeared* at the last minute.

---

Wrong: We are going to *show up* your last transaction.

Right: We are going to *expose* your last transaction.

Size. Do not use *size* as an adjective; use *sized* or *of size*.

Wrong: We are sure that you can use these larger *size* plates.

Right: We are sure that you can use these larger *sized* plates.

---

Wrong: We have in stock every *size* tire.

Right: We have in stock tires of *every size*.

Size up. Vulgarly used in the sense of *judge, estimate*, as "It didn't take long to *size* him up."

Some is often incorrectly used for *somewhat*.

Correct: This plot of land is *somewhat larger* than French's.  
[Not *some larger*.]

Some place. Misused for *somewhere*.

Correct: He put it *somewhere* [not *some place*].

## THE STENOGRAPHER'S MANUAL

Sort of. See Kind of.

Such. (1) Do not use *who*, *which*, or *that* in the relative clause completing *such*; use *as*.

Wrong: He offered to complete the transaction under *such* conditions *that* we proposed.

Wrong: *Such* officers *who* see fit should sign and mail the inclosed card.

(2) When *such* is completed by a result clause use *that* alone, not *so that*.

Wrong: We are bound by *such* an agreement *so that* we are unable to do business with you.

Right: We are bound by *such* an agreement *that* we are unable to do business with you.

Take used in connection with other verbs is sometimes superfluous.

Wrong: *Take and use* the bottle of polish which we are sending to you.

Right: *Use* the bottle of polish which we are sending to you.

That [relative pronoun]. See Who.

That there. See This here.

Therefore, therefor, are often confounded. *Therefore* means for that reason, as in "As we have carefully tested this varnish for five years, we *therefore* recommend it to you." *Therefor* means for that, for this, for it, as in "The party of the second part agrees to pay *therefor* the sum of \$500."

These here. See This here.

These kind, these sort. See Kind.

This here, these here, that there, those there. Do not use. Say *this*, *these*, *those*, or *that*.

Through. Do not use in the sense of *finished*, *left*.

Wrong: We are not *through* with the construction of the building.

Right: We have not *finished* with the construction of the building.

## THE STENOGRAPHER'S MANUAL

Wrong: He got *through* with us in April.

Right: He *left* us in April.

Till, until, are interchangeable when the meaning is *to the time of*.

To [preposition] is often carelessly used for *too* [adverb].

Correct: He has gone *too* [not *to*] far in this matter.

Too alone should not modify a past participle, as in "I was *too* disturbed to do anything." Insert *much*. See Much.

Transpire is not correctly used in the sense of *occur* or *happen*. It means *to become known*.

Wrong: The robbery *transpired* in broad daylight.

Right: The robbery *occurred* in broad daylight.

Unique means *the only one of its kind*. It does not mean *odd* or *rare*.

Correct: These Japanese prints are very rare [not *unique*].

*Unique* is incapable of comparison. We cannot say "These wrist watches are *most unique*."

Up should not be used with such words as *divide*, *finish*, *open*, *settle*, *write*; as in "He *finished up* his work and then *wrote up* his report."

Very is a much overworked word. Like *best*, it has lost a great deal of its power. See Much, also.

Way should be used with a preposition.

Wrong: Why did you act *that way*?

Right: Why did you act *in that way*?

What. See But what.

Where is often misused for *that*.

Wrong: I saw in your report *where* we should use a new system.

Right: I saw in your report your recommendation *that* we should use a new system.

Which. Do not use *which* to refer to persons. See Who.

## THE STENOGRAPHER'S MANUAL

Wrong: The employees *which* signed that paper ought to be discharged.

Right: The employees *who* signed that paper ought to be discharged.

**Who, which, that** [as relative pronouns]. *Who* relates usually to persons, as in "We shall send our attorney, *who* will try to make an agreement with you." It is usually better to use *which* in referring to animals. *Which* relates to animals and things, as in "The cattle *which* we shipped you should have been looked after more carefully," "Some of the books *which* we received were damaged." *That* relates to persons, animals, and things, as in "The only man *that* can do this kind of advertising is Frank Worth," "Prices ruled low on all the calves *that* we sent to Chicago," "The only point *that* you should remember is the quality of this silk." *Who* and *which* introduce both restrictive and unrestrictive clauses; *that*, usually a restrictive clause only. [See page 139, rule 18, notes 1 and 2.]

**Wholesome.** See **Healthy.**

**Whose** is the possessive case of *who* and not of *which*. Do not use it in referring to inanimate things.

Wrong: I turned to the next page, on *whose* margin certain figures had been written.

Right: I turned to the next page, on the margin of *which* certain figures had been written.

**Without** should not be used in the sense of *unless*.

Wrong: I told him not to do that *without* he first asked me.

## Chapter VIII

### How to Punctuate and Capitalize

#### *The Ability to Punctuate Correctly*

THE ability to punctuate correctly is an essential part of the general ability that the good stenographer must possess. It is as much a part of her stock in trade as is her ability to take dictation in shorthand. This statement is true because of the fact that a letter which is incorrectly or inadequately punctuated often lacks clearness or conveys a meaning the dictator did not intend. Hence, the effect of incorrect punctuating may offset the correct taking of dictation. Consider this sentence, taken from a letter: "I found him in the hallway smoking a thing I do not like to see." What the dictator had in mind was this: "I found him in the hallway smoking—a thing I do not like to see." The omission of the dash entirely changed the meaning. And here is another example showing how the omission of a punctuation mark can obscure the meaning of a sentence: "As he refused to pay his account was handed to our attorneys for collection." A comma is needed after "pay" if the reader is to secure the correct sense when he reads the sentence the *first* time.

In view of the fact that many dictators do not dictate the punctuation to go into the letter, it is necessary that

## THE STENOGRAPHER'S MANUAL

the stenographer be able to supply the proper punctuation. To do this so that the dictator's meaning will be correctly and exactly set forth, the stenographer must have at her finger tips such a ready command of punctuation that she can insert just the right marks *while she is taking the dictation*. It is hardly possible to do this correctly after the dictation, for by that time she may have forgotten the sense of the dictation, the pauses and intonations of the dictator, and the other matters which at the time of dictation will tell her how this sentence and that sentence should be punctuated.

### *What Punctuation Is*

Punctuation is a device for indicating to the reader the exact meaning, sense, and emphasis of the writer's thought. It helps to suggest pauses, inflections, and intonations that in speaking are so useful in making thoughts clear. In some instances (abbreviations, for example) the rules are binding; in other instances, the rules permit of the use of personal judgment. But in order to exercise your judgment wisely you should know, and know well, the precise result in meaning that is secured by the use of the various punctuation marks. Study the following rules and master them—not in a mechanical way, but in a way that will help you to indicate unmistakably to the reader the dictator's exact meaning.

### *Uses of the Comma (,)*

1. The comma (,) indicates the smallest degree of separation. It suggests that the thought is still unfinished and that the words which follow are closely related with those which precede.

## THE STENOGRAPHER'S MANUAL

2. To separate long numbers for quick and easy comprehension, use commas to divide the figures into groups of threes. The division begins at the end of the number, or at the decimal point, if there is one, and proceeds to the left.

Right: 84,107,932

Right: \$73,666.67

NOTE.—It is good practice not to use commas to divide into groups of threes the serial numbers of bonds, stocks, insurance policies, etc.

Three 8% U. S. Rubber Co. debenture bonds, numbered respectively A34685, A34686, and A28690.

3. After the salutation of a letter, use the colon or comma.

Right: Dear Sir:

Dear John,

4. To indicate the omission of words that can easily be supplied by the reader [called an ellipsis], use the comma.

Right: Price, \$2.50

Right: Some of the ooxes were snipped yesterday; the rest, to-day.

5. After each of a series of words or phrases in the same construction, unless they are all connected by conjunctions, use a comma.

Right: The colors are red, white, and blue.

NOTE.—The comma is sometimes omitted between the last two members of the series when the conjunction *and*



## THE STENOGRAPHER'S MANUAL

is used, but the safer practice is to insert it. For example, in such a series as "Omelettes: plain, jelly, ham, Spanish onion and cheese," it is easy to misinterpret the last-named varieties as a single combination. A comma after the word "onion" prevents this mistake.

6. Between the members of a series of adjectives or adverbs that are co-ordinate in construction, equal in value, and not connected by conjunctions, use commas.

Right: She is a willing, steady worker.

Right: We have shipped a large open boat.

[Here the adjectives are not co-ordinate in thought; "open" modifies "boat"; "large" further modifies the general term "open boat."]

Right: Send me a sample of pure white Castile soap.

[Each of these adjectives limits to a smaller group the general group indicated by all the words that follow.]

NOTE.—To determine whether adjectives or adverbs are co-ordinate and equal, see whether their order might properly be changed and whether they might properly be connected by the conjunction "and."

7. To set off a noun used in apposition with, or in explanation of, another noun or pronoun, use commas.

Right: You will understand, Mr. Fall, that we have done our best in this matter.

Right: He stayed at our headquarters, the Hotel Astor.

8. To separate the elements of a date or address, use the comma.

Right: Springfield, Mass.

Right: January 12, 1921.

## THE STENOGRAPHER'S MANUAL

**NOTE.**—In England it is customary to set off the name of the month from the number of the day, as “January, 12, 1921.”

9. Commas are unnecessary at the ends of the lines composing an inside address or envelope superscription, although the more conservative practice is to include them there. The tendency in business, however, is to omit punctuation where separations are made by other means.

10. To set off from the rest of the sentence any connective that breaks the continuity of thought, especially the adverbs *however*, *too*, *perhaps*, and *indeed*, use commas.

**Right:** Your first letter, however, has not reached us.

**NOTE.**—The ordinary conjunctives at the beginning of the sentence do not require to be set off in this way.

11. To set off a descriptive or explanatory participial phrase, or any absolute participial phrase, use commas.

**Right:** Denying that he was responsible for the loss, he refused to pay.

**Right:** Our factory being oversold, we are unable to accept your order.

12. To separate from the context any short quotation introduced directly, but informally, as the words of a speaker, use commas with the quotation marks. [But see page 150, rule 2.]

**Right:** When we read in his letter, “I shall be sure to send word on Friday,” we awaited his message.

## THE STENOGRAPHER'S MANUAL

**NOTE.**—For long quotations formally introduced see page 144, rule 6.

13. Use a comma to separate any two sentence elements that might be misunderstood if read together.

**Wrong:** Ever since we have refused to do business with them.

**Right:** Ever since, we have refused to do business with them.

---

**Right:** I tell you, you are hurting only yourself by your attitude.

**Right:** We have done this, not because it is our policy, but because this is an exceptional case.

**Right:** You should have taken his point of view, not your own.

**NOTE.**—A declarative sentence, when quoted within a sentence, has a comma at the end instead of a period. A declarative sentence in marks of parenthesis usually has no other punctuation at the end.

**Right:** When he said, "I am prepared to undertake the job," I handed over the contract (this was according to your own instructions) and he signed it.

14. A short dependent clause directly following its independent clause and closely connected with it is not separated from it by any punctuation mark.

**Right:** His plan received general approval although it was still incomplete.

**NOTE.**—In case either clause is extremely long, the comma may be used to separate them.

15. A dependent clause preceding its independent clause is usually separated from it by a comma.

## THE STENOGRAPHER'S MANUAL

**Right:** Although his plan was incomplete, it received general approval.

16. A dependent clause which breaks the continuity of the independent clause is set off from it by commas.

**Right:** His plan, although it was incomplete, received general approval.

17. A non-restrictive relative clause introduced by *who*, *which*, *that*, and similar pronouns, is separated from the rest of the sentence by commas.

**Right:** Louis, who has been with us only two years, is our best salesman.

18. A restrictive clause is not separated from the rest of the sentence.

**Right:** An investment which nets about 4% is what I am looking for.

**NOTE 1.**—The following test may be used to decide whether a given clause or phrase is restrictive or non-restrictive. If the main assertion in the sentence remains unchanged in meaning and can stand alone when the clause or phrase is omitted, the clause or phrase is non-restrictive. If the main assertion of the sentence is incomplete and cannot stand alone in meaning unless the clause or phrase be present, the clause or phrase is restrictive. In the sentence, "Louis, who has been with us only two years, is our best salesman," the clause "who has been with us only two years" may be omitted, and the main assertion is unaffected, namely, "Louis is our best salesman." But in the sentence "An investment which nets about 4% is what I am looking for," the clause

## THE STENOGRAPHER'S MANUAL

“which nets about 4%” cannot be omitted from the sentence, for then the sentence would read, “An investment is what I am looking for,” which does not give the real meaning. In this latter case, therefore, the clause is restrictive.

NOTE 2.—*That* almost invariably indicates a restrictive clause. *Who* and *which* may indicate either a restrictive or a non-restrictive clause.

19. A dependent clause that is essential for the completeness of the grammatical construction or the idea of the principal clause is not separated from it.

Wrong: I said, that I would go.

Right: I said that I would go.

20. Two short independent clauses connected by one of the simple conjunctions, such as *and*, *but*, *or*, and *for*, are separated by the comma.

Right: We are entitled to this privilege, for we have maintained an average balance of \$500.

NOTE.—No comma is usually needed between two parallel predicates having the same subject or between two very short clauses.

Right: We are entitled to this discount and intend to have it.

Right: You want it and you shall have it.

21. Two independent clauses not connected by any conjunction usually require some other mark than the comma. Violation of this rule is known as the “comma fault.” The only exception is the case of a series of short

## THE STENOGRAPHER'S MANUAL

independent clauses, parallel in form, and closely connected in idea.

Wrong: There are only a few of ~~these~~ machines left, we are selling them at a great reduction.

Right: There are only a few of these machines left. We are selling them at a great reduction.

Right: He wrote, he telephoned, he telegraphed.

### *Uses of the Semicolon (;)*

1. The semicolon (;) indicates a wider degree of separation than does the comma, usually a separation between clauses.

2. Two independent clauses that are co-ordinate or contrasted in idea, but are not connected by a conjunction, are usually separated by a semicolon.

Right: Ten years from now this machine will not be in the scrap-heap; it will be running as smoothly and silently as it is to-day.

3. Two independent clauses joined by one of the weaker or less common connectives, such as *accordingly*, *besides*, *hence*, *however*, *moreover*, *nevertheless*, *so*, *still*, *then*, *therefore*, *thus*, and the like, are separated by a semicolon.

Wrong: This camera is made of aluminum, therefore it is very light.

Right: This camera is made of aluminum; therefore it is very light.

Wrong: You see, the motor had too much oil, then it heated up and smoked like a volcano.

Right: You see, the motor had too much oil; then it heated up and smoked like a volcano.

## THE STENOGRAPHER'S MANUAL

4. Two independent clauses that are long or complex, and contain commas themselves, are usually separated by the semicolon, even when joined by *and* and *but*.

**Right:** Although every precaution was taken to pack the goods carefully, they suffered considerable damage, with resulting loss to us; and unfortunately this state of affairs seems likely to continue indefinitely.

5. Any two clauses or other elements of a complex or compound sentence may be separated by semicolons, when commas would not make their relationship clear.

**Right:** We have been informed that he has refused to honor his draft; that he has paid none of his bills, although heretofore he has borne a good reputation in this respect; and that his bank account is greatly depleted.

**Wrong:** If we had your territory, we should sell this product to every banker, and merchant, and nobody would escape us.

**Right:** If we had your territory, we should sell this product to every banker and merchant; and nobody would escape us.

6. Two independent clauses connected by *and*, *but*, or one of the other common conjunctions, may be emphasized by using the semicolon instead of the comma for separation. [See page 140, rule 20.]

**Right:** The books have been audited; but the error has not been found.

### *Uses of the Colon (:)*

1. The colon (:) indicates a still wider degree of separation and suggests that what follows is equivalent in some way to what precedes.

## THE STENOGRAPHER'S MANUAL

2. After the salutation of a letter the colon or comma is used.

Gentlemen:

3. Between the hours and minutes indicating exact time, use the colon.

Right: Your train leaves at 9:45.

4. Between two independent clauses that are substantially equal in idea and that are not joined by any conjunction, the colon is used. This rule covers the many cases in which the first clause clearly anticipates and points to the idea of the second.

Right: A man is judged by the company he keeps: to be included in this list is in itself a proof of merit.

Right: There can be only one reason for his silence: he is unable to answer.

5. Any series of clauses, group of ideas, or enumeration that is connected with the preceding part of the sentence by such expressions as *namely, that is, i.e.,* or the like, is set off by the colon. This rule holds good in cases where the connective is not expressed, but is understood, as is usual when the preceding clause ends "as follows." [The rule does not apply to cases where a single clause follows the connective; in such cases use the semicolon. See page 142, rule 4.]

Right: Up to the present time, we have opened five new accounts: namely, the Johnson Company, The Smith Company, The White Company, The Jones Company, and the Stone-Black Company.

Right: The functions of modern industry may be divided into three parts, as follows: producing, marketing, financing.



## THE STENOGRAPHER'S MANUAL

**NOTE.**—An enumeration following the colon may be very long and consist of several sentences or even paragraphs. Wherever each item can be written as a clause or sentence it is preferable to make a separate paragraph of each one, and to separate them by semicolons. The last one, of course, ends with a period.

**Right:** In arranging the typography of a page the following points should be kept in mind:

First, see that the type matter is centered slightly above the mathematical center;

Second, see that the margins are ample, with the widest margin at the bottom and the next widest at the top;

Third, see that the type is easy to read, and that the lines are not more than four and one-half inches long.

6. After a word, phrase, or clause that introduces a long quotation, especially one that contains more than one sentence, use the colon.

I quote from his report: "There is great need of standardization in our letters. In one day's mail, fourteen different styles of make-up were discovered. Many of these were correct, but a few were sadly defective."

**NOTE.**—Even a short quotation at the end of a sentence may be preceded by a colon if the introduction is formal.

**Right:** These were his exact words: "It will cost at least two millions."

### *Uses of the Period (.)*

1. The period (.) is the widest mark of separation and indicates that a thought has been completed.

## THE STENOGRAPHER'S MANUAL

2. After every complete declarative sentence use a period.

Right: This work will have my personal supervision.

3. For extreme emphasis two independent clauses, whether connected by conjunctions or not, can be isolated and written as two separate sentences. The period here marks the widest possible degree of separation.

Right: He promised prompt delivery. But I did not believe him.

4. After abbreviations that are not contractions, use the period.

Right: The Ass'n and the Co. are agreed on Mr. John Brown, M. E., as Sec'y and Treas.

NOTE.—If the abbreviation is formed by the omission of letters and the apostrophe is used to indicate the omission, the period at the end is unnecessary.

5. Periods are unnecessary after numerals, whether Roman or Arabic.

Right: In Chapter XX, page 37, the author discusses this question.

### *Uses of the Exclamation Point (!)*

1. After every complete exclamatory sentence use an exclamation mark.

Right: What a mistake that was!

2. Exclamations are not always grammatically complete. If a fragmentary thought is intended to stand

## THE STENOGRAPHER'S MANUAL

alone, it is usually best to consider it as an exclamation and use the exclamation mark.

Right: Twenty dollars! And for that! Profiteering, pure and simple!

3. The exclamation mark inclosed in parentheses suggests irony.

This token of respect (!) was received in silence.

### *Uses of the Dash (—)*

1. The dash (—) indicates abruptness of change from one idea or part of an idea to another.

2. To join numbers indicating the extremes of a series that includes all intervening members, use the dash.

Right: 1914–1918 (This indicates a period of time beginning in 1914, proceeding through 1915, 1916, and 1917, and ending in 1918.)

Right: Chapters VII–XII

3. Parenthetical phrases or clauses, ordinarily set off by commas or parentheses, may be set off by dashes for greater emphasis. [This device is frequently overworked.]

Right: The more you smoke our mixture—you will soon find this out—the more you will like it. [Compare with rule 2, page 148.]

Right: The checking device—our new feature—adds much to its efficiency.

4. In place of the comma in any of its functions the dash may be used to secure abruptness of effect and thereby emphasize the ideas.

## THE STENOGRAPHER'S MANUAL

Right: Down—down—down have gone our prices. [Contrast the effect of “Down, down, down have gone our prices,” and “Down! Down! Down have gone our prices!”]

5. To secure a pause before an important word, especially at the end of a sentence, a dash may be used, even though no mark of punctuation is ordinarily required there.

Right: The secret of our success is—service.

6. At the end of an unfinished statement, whether grammatically complete or not, a dash may be used to suggest to the reader the fact that he is expected to supply the rest of the idea himself.

Right: It's an ill wind—

Right: And as for the price—

7. To secure the suggestion of haste or urgency, a series of short sentences may be run together, separated only by dashes instead of periods.

Don't miss this chance—to-morrow may be too late—decide now—sign the card and mail it.

8. The dash is used before a word that sums up a preceding part of the sentence, as in “His stock certificates, his bonds, his insurance policies—all were found in the safe-deposit box.”

### *Uses of Parentheses ( )*

1. Parentheses ( ) indicate that the material within them is merely explanatory and might have been omitted. If read aloud, this material would probably be spoken as an aside.

## THE STENOGRAPHER'S MANUAL

2. A complete sentence or independent clause interpolated in a sentence by way of explanation should be set off by marks of parenthesis. [See also rule 3, page 146.]

**Right:** If you will take up this question with Mr. F. W. Banks (he is the new manager of our Chicago office), we believe that he will be able to remedy the trouble.

### *Uses of Brackets [ ]*

1. Brackets [ ] are similar to parentheses, but indicate that the material within is independent of the rest of the sentence or is supplied by some one other than the writer of the rest of the passage, as, for example, an editor.

2. Brackets are used in the same manner as parentheses, but emphasize the fact that the material inclosed was inserted by some one other than the author of the rest of the passage. In business messages they are most commonly used in quotations to explain some matter which might otherwise be obscure.

**Right:** This was your promise: "Next month [September] I will surely send you a check."

**NOTE.**—The comparatively rare use of brackets in business messages is evidenced by the fact that many typewriters do not have these marks.

### *Uses of Quotation Marks (" ")*

1. Quotation marks (" ") indicate that the material within them contains the exact words of some speaker or writer, whether he is specifically named or not.

## THE STENOGRAPHER'S MANUAL

Wrong: They telegraphed that "they were coming."

Right: They telegraphed, "We are coming."

2. In an indirect quotation, quotation marks are not required, but may be used to emphasize the fact that the exact words of a speaker are repeated. Care should be taken not to place within the quotation marks any words not actually used by the speaker.

Wrong: One user says "that his maintenance cost was less than ten dollars for two years."

Right: One user says, "My maintenance cost was less than ten dollars for two years."

Right: One user says that his maintenance cost was less than ten dollars for two years.

Right (more emphatic): One user says that his maintenance cost was "less than ten dollars for two years."

3. Long quotations, covering more than one paragraph, should have quotation marks at the beginning and end of the whole quotation and also at the *beginning* of every paragraph. This method emphasizes the fact that the quotation is continued. Formerly it was the custom to repeat the quotation marks at the beginning of each line, but such emphasis is rarely needed and the practice is no longer common except in messages of legal or quasi-legal character.

Right: Lord & Thomas say:

"I have wanted to write you for some time in appreciation of your data service. I find it of threefold value: first, in saving much time; second, in bringing to my attention the work of many bright minds; third, in providing a ready reference on numerous trade, advertising, and economic subjects. We keep a permanent file of your bulletins and index cards, and can always call on our librarian for helpful data bearing on the subject that we are looking for.

"I congratulate you on the success you are having."

## THE STENOGRAPHER'S MANUAL

4. Single quotation marks ( ' ' ) are used to inclose a speech within a speech.

Right: He wrote, "I have seen Mr. John Lewis, who said, 'Ship no more orders until I let you know.'"

### *Punctuation of Quoted or Parenthetical Material*

1. With quotation marks other marks may be used. Even here, however, only one other mark should accompany the quotation marks. The position of this depends on whether it belongs to the quoted material only or to the sentence as a whole. A period or comma always goes within the quotes; other marks go outside unless they properly belong to the quoted material

Right: Don't say "aint"; the correct form is "am not."

---

Wrong: He wrote, "Where did you get that"?

Right: He wrote, "Where did you get that?"

---

Wrong: Did you say, "Ship at once?"

Right: Did you say, "Ship at once"?

---

Wrong: Did he write, "We accept."?

Right: Did he write, "We accept"?

---

Wrong: We removed the sign, "Fire Sale!", and then left.

Right: We removed the sign, "Fire Sale!" and then left.

2. A question or exclamation within a sentence, whether directly quoted or parenthetical, retains at the end the same mark of punctuation it would have if it stood alone.

Right: When he inquired, "How soon can you make delivery?"  
I immediately wired our factory.

## THE STENOGRAPHER'S MANUAL

**Right:** His continual promises (Bad luck to him!) have been continually broken.

**Right:** The question, How can we do it? still remains to be answered.

**NOTE.**—When a parenthesis ends a sentence, the closing punctuation mark is placed outside the parenthesis, unless the pair of parentheses incloses a whole parenthetical expression.

He sent the letter the same day (April 8).

This point is fully covered by the contract. (See clause 15.)

3. An indirect quotation of a question or exclamation does not retain the original mark.

**Wrong:** He asked whether this could be done?

**Right:** He asked whether this could be done.

**Right:** He asked, "Can this be done?"

4. To separate from the context any quoted word or short phrase, use quotation marks only.

**Right:** We introduce no "cut and dried" system.

**Right:** Distinguish between "affect" and "effect."

### *Uses of the Apostrophe (')*

1. To indicate the omission of letters in a word, as in an abbreviation, use the apostrophe.

**Right:** We will join the Eastern Ass'n if we are allowed to.

**NOTE.**—The apostrophe, in forming possessives, really indicates an omission. "John's book" is a contraction of



## THE STENOGRAPHER'S MANUAL

"John, his book." [See also page 94 on the spelling of possessives.]

2. Apostrophes are properly omitted from abbreviations that have become recognized as such and have been established by usage.

Mr., Messrs., jr., Ky.

NOTE.—No apostrophe is required in any abbreviation that is merely a contraction of a word with no letters omitted from the part that remains. When an apostrophe is used in any abbreviation it should be placed where the letters were omitted. For example, *advertisement* is abbreviated to *ad.* or to *adv't*, not *ad'vt*; *association* to *ass'n*, not *as'sn*. Moreover, if an apostrophe is used to indicate the omission of letters in a contraction, the period should not be used after the contraction.

*Y'rs* for *years*, *disc't* for *discount*, *for'd* for *forward*.

3. An apostrophe is not used with the possessive pronouns *theirs*, *ours*, *yours*, *his*, *hers*, *its*. Do not confuse the pronoun *its* with the contraction *it's* (*it is*). *One*, used as a pronoun, forms its possessive case in the regular way, as, *one's*.

4. To indicate the plural of figures, letters, signs, etc., use the apostrophe.

Right: He had only three 5's on his card.

Right: Cross your t's and dot your i's.

NOTE.—Numbers may also be spelled out, as follows: *fives*, *sixes*, *ones* [see page 95].

## THE STENOGRAPHER'S MANUAL

5. The apostrophe is used to indicate the omission of figures from the dates of the century, as in '96 for 1896.

### *Uses of the Question Mark (?)*

1. After every complete interrogatory sentence use the question mark.

Right: How many men have you interviewed to-day?

NOTE.—After the rhetorical question or “question of courtesy,” which is really a request, a period is used instead of a question mark.

Right: Will you kindly take care of this for us at your early convenience.

2. The question mark inclosed in parentheses suggests doubt as to the accuracy of the preceding expression.

The company was founded in 1852 (?) and moved to Chicago in 1866.

This token of respect (?) was received in silence.

### *Uses of the Hyphen (-)*

1. The hyphen ( - ) is used to indicate that the word or the part of a word following is to be joined with the preceding word or part.

2. Use the hyphen when a word must be divided at the end of a line. [See “Dividing Words at the Ends of the Lines,” page 100.]

## THE STENOGRAPHER'S MANUAL

3. Use the hyphen in compounding certain words or expressions. [See "Compound or Hyphenated Words," page 103.]

4. Hyphens are now omitted from many words formerly regarded as compounds.

Goodby, warlike, semiannual.

5. Never divide a word except at the end of a syllable. The hyphen belongs at the end of the first line, not at the beginning of the second.

6. To save repetition, the hyphen may be used in a series of numbers to indicate the omission of the first part of the number, as in "Coupons were clipped from bonds numbered 549210, -11, -12, -13, -14."

7. Whenever, to save repetition, the second part of a hyphenated compound word or expression is omitted, the hyphen is used to indicate that the second part is to follow.

He sold all of his two- and three-year-old horses.

The left- and right-hand sides of the office were lined with desks.

NOTE.—In these instances be sure to leave a space between the hyphen and "and."

8. To secure the effect of deliberateness, a word or phrase may be spaced out with hyphens.

Consider this question s-l-o-w-l-y a-n-d c-a-r-e-f-u-l-l-y.

## THE STENOGRAPHER'S MANUAL

9. To give the effect of novelty and flippancy, a series of related words may be compounded by the use of hyphens.

This is a cross-my-heart once-in-a-lifetime opportunity.

### *Other Punctuation*

1. To lay stress upon a word that is not otherwise emphasized, underlining may be used.

We will let you be the judge.

2. To indicate the omission of words that cannot be supplied by the reader, and that are not considered relevant or necessary to his understanding of the passage, use a line of dots (periods).

Right: He reported: "There is no advantage in ordering fuel  
... at present prices."

3. Marks of punctuation, with the exception of quotation marks, should never come at the beginning of a line; they belong with the preceding words at the end of the preceding line. This rule holds with the hyphen used at the end of a line when a word has to be broken.

### *Good Style in Punctuation*

Punctuation is largely a matter of judgment, but a writer should be consistent in his practice. He should also avoid tendencies which are contrary to those of general usage. The present tendency is toward a loose system in which marks are used as little as possible. Too little punctuation is dangerous because it may result in

## THE STENOGRAPHER'S MANUAL

obscurity or ambiguity. Too much punctuation, on the other hand, may conceal the idea and retard the reader's progress. The safe principle is to avoid using a mark unless it clarifies or re-enforces the idea.

Double punctuation, such as the comma with the dash (,—), is generally to be avoided. The period that indicates an abbreviation, however, may be used with any other mark, but not with another period.

### *Capitalization*

1. Capital letters are an important device for securing emphasis. By their size and contrast to the small letters they help to call attention to ideas and words which are regarded as important. Usage has established certain rules of capitalization, but there is still room for the exercise of personal judgment. As with all other means of emphasis, the value of capitals lies in using them sparingly; too much emphasis results in no emphasis. The tendency of modern business English is expressed by the general rule: When in doubt do not capitalize.

2. Capitalize the first word of every sentence, of every complete direct quotation, of every line of poetry, and of every paragraph (even though the paragraph consists of a clause).

Right: The manager wired, "We cannot obtain the sugar."

Right: "You will see," he asserted, "a great change."

[The second part of an interrupted quotation does not have a capital unless it is a word that would be capitalized in any case.]

NOTE.—In formal resolutions capitalize *Whereas*, *Resolved*, and the word immediately following each one, as

## THE STENOGRAPHER'S MANUAL

well as the first word of every paragraph. (Formal resolutions are usually composed in a single sentence, though they may occupy pages.)

3. Capitalize every important word in the title of a book, article, periodical, or the like.

Right: Imagination in Business; At the Sign of the Dollar;  
the Saturday Evening Post; the Chicago Tribune;  
The Man Who Was.

NOTE.—*The* is not considered a part of the title in the case of most periodicals.

4. Capitalize all proper names, including nicknames, and all words derived from them.

Right: England, English, Paris, Parisienne, James, Cecil Rhodes,  
Northcliffe, Dixie Flyer, Elizabethan, Maid of Athens,  
Old Man Eloquent.

NOTE 1.—Derivations that have lost their suggestion of the individual person or thing are not capitalized. For example: china (dishes), dahlia, pasteurize, boycott.

NOTE 2.—Foreign names like de Maupassant, Van Dyke, van Dyke, von Liebig, Le Sage, etc., should be capitalized according to the practice of the one who bears the name, provided his practice is ascertainable. His precedent is particularly important in addressing letters to him. Arbitrary rules should not stand in the way of proper courtesy. In general, however, all prepositions except *von* may be capitalized when *not* preceded by a forename, initials, or title. When so preceded only *La*, *Le*, and *Van* are usually capitalized.

## THE STENOGRAPHER'S MANUAL

5. Capitalize all titles of office or distinction when used with a proper name.

Right: Governor Coolidge, Sir Thomas Lipton, Colonel Scott, Senator Underwood, Lord Byron, Dean Joseph French Johnson, LL.D.

6. Capitalize names of oceans, rivers, streets, churches, hotels, and similar things having an individuality that can be identified. Do not capitalize the general word standing for a class of objects.

Right: Atlantic Ocean, Hudson River, Fifth Avenue, Wall Street, Hotel Astor, St. Paul's Cathedral, Rotary Club, League of Nations, Treaty of Versailles, the Republican Party, the Sixteenth Amendment.

Right: Upon the river, across the street, going to church, at his club, offered an amendment, the republican form of government.

NOTE.—In the case of geographical names the modern tendency is to capitalize only the specific name. For example: Fifth avenue, Hudson river, Wall st.

7. Capitalize the names of months and days. Capitalize the names of seasons when referring to a specific season, but not when referring to the season in general. Capitalize points of the compass when referring to specific sections, but not when referring to directions.

Right: We started north on the first Monday in March.

Right: In the South the winter is mild.

Right: Our worst season was the Winter of 1918.

8. Capitalize a general name, such as those included in rule 6, when it refers definitely to a specific individual, even though that individual is not named.

## THE STENOGRAPHER'S MANUAL

Right: The King is dead. Long live the King.

[But: A cat may look at a king.]

Right: He made his money on the Street [Wall Street].

Right: Just off the Avenue [Fifth Avenue].

Right: The President favors this amendment.

9. Capitalize names of the Deity, and personal pronouns referring to the Deity, unless the name immediately precedes.

Right: The Lord be praised.

Right: Praised be His name.

NOTE.—Here also distinguish between names of the individual and names of the general class. For example: "The Pilgrims worshiped God. Their descendants have been accused of worshipping the god of commercialism."

10. Capitalize any common noun used by personification as a proper name.

Right: Our people are ruled by Selfishness.

11. It is not necessary to capitalize *a.m.* (before noon), *p.m.* (after noon), or such abbreviations as *c. o. d.* (cash on delivery), *b/l* (bill of lading); in fact, the general trend is toward the use of fewer capitals.

12. The abbreviations *Jr.* (Junior) and *Sr.* (Senior) when used as a part of a name (Charles M. Niles, Jr.) may or may not be capitalized. Newspaper usage is generally to use a small letter, as *Henry B. Stout, jr.*

13. Stress may be increased by setting a word entirely in capitals.

We will let YOU be the judge.



## Chapter IX

### Miscellaneous Information

#### *Points About Telephoning*

IN some offices it is a part of the stenographer's duties to handle incoming and outgoing telephone calls. If such is the case in your office, the following points may increase your efficiency:

1. Be prompt in answering the call. If you are in the midst of some typing, stop your work immediately and go to the telephone. A delay to finish a few more words may cause the loss of the call. Moreover, it is not courteous to make the other person wait. If the call comes while you are taking dictation, your action depends upon your knowledge of the dictator. Some dictators want to finish the idea they have started on; but most business men appreciate the value of answering a call promptly and are glad to see you prompt in this respect. In any case, excuse yourself to the dictator as soon as possible, and answer the telephone.

2. Pick up the receiver with your left hand so that in case you need to write down a message you can do so with your right hand. It is usually advisable to have your pencil with you in case there is a message, and it is

## THE STENOGRAPHER'S MANUAL

also wise to have a pad of paper handy. It is rather annoying to the other person to be compelled to wait while you are trying to find pencil and paper.

3. It is not necessary to say "Hello." It is preferable to say "Mr. Blank's office," or "Blank Company," or "Blank Department," or whatever is most suitable according to your experience. Such a statement immediately informs the listener that he has the right place.

4. Be careful of your voice. It is not necessary to speak loudly—in fact, a low, restrained voice is more distinct over the telephone than a loud voice. Your lips should be close to or nearly inside the mouthpiece of the transmitter. Speak slowly, clearly, and with every word well enunciated. From your own experience you know how vexing it is trying to understand a person who speaks indistinctly over the telephone. And knowing that, you should realize the value of speaking distinctly. If the other person asks you to repeat, don't shout, for shouting makes the matter worse. Try, rather, to speak more slowly, enunciate more clearly, and speak in a lower tone. The habit of slow, deliberate, careful talking must be acquired.

5. Cultivate the tone of your "telephone voice." Be careful of the inflection of your voice. Don't be curt or snappish. Be very courteous and speak gently. You will thus make the telephoning more agreeable to the other person. A pleasant voice, "a voice with a smile," is of great value in telephoning, for it shows that the listener's feelings are being considered, and it aids in transacting the business quickly, easily, and pleasantly for both persons.

## THE STENOGRAPHER'S MANUAL

6. If the other person wishes to have you take down a message, make sure that you understand it and that you write it down correctly. If a name is unfamiliar to you, have the other person spell it out. And after you have finished, read back the message to make certain that it is correct. If you have trouble in understanding the speaker, don't get flurried, but keep on trying to get the message.

7. All messages should be put in writing immediately lest they be forgotten or reported incorrectly. Put down the time of receipt of message in case it seems important. And then see that the message is given to the proper person or that it is placed on his desk where he will be sure to find it.

8. If the call is for a person who is then in the office, ask for the name of the caller so that you can then tell Mr. Blank that Mr. Dash wishes to speak to him. It sometimes happens that Mr. Blank is busy and is unable to come to the 'phone just then. Explain this to the caller and ask him whether he wishes to hold the wire, whether he will call again, whether he will leave his telephone number so that Mr. Blank can call him, or whether he wishes to give you the message. Take the responsibility upon yourself to see that the call is properly handled.

9. If you are asked to get a certain person on the 'phone, make sure that you get him, and not the operator of the private board exchange. When you get him on the wire, say: "This is Mr. Blank's office speaking. Mr. Blank wishes to speak to you." And then get Mr. Blank to take up the receiver promptly.

# THE STENOGRAPHER'S MANUAL

## *Telegrams*

Special care should be used in the taking of dictation and in the transcribing of telegrams, for a small mistake may easily cause a large financial loss or much trouble.

No salutation or complimentary close is used. The entire telegram should be typed in capitals and with no punctuation marks. The use of punctuation marks is a fruitful cause of errors, and telegraph companies expressly state that they will not be responsible for the correct transmitting of punctuation. In some instances where it is essential that the message should be punctuated, the punctuation mark should be spelled out, as follows:

SEE CLAUSE FIVE LAST LINE SHOULD READ QUOTES  
AND COMMA ALSO COMMA TWENTY-FIVE PER CENT  
IN ADDITION PERIOD UNQUOTE PLEASE CHANGE  
BEFORE SIGNING

The receiver of the telegram will read it as follows:

See clause number five. Last line of it should read "and, also, twenty-five per cent in addition." Please change before signing.

Four copies of the telegram should usually be made: the original is given to the telegraph company; the second is sent by mail to the person addressed, in confirmation; the third is sent to the files; and the fourth is sent to the cashier or bookkeeper, to be used in checking against the bills rendered by the telegraph company.

## *Use of Proof Marks to Indicate Corrections or Changes*

The dictator may be in the habit of indicating, by the use of proof marks, that certain corrections or changes are

## THE STENOGRAPHER'S MANUAL

to be made in the typed letter. In order that you may know the kind of correction or change desired, the following list of proof marks is given:

<i>Mark in Margin</i>	<i>Mark in Text</i>	<i>Meaning</i>
<i>Cap</i>	—	A line under a word or letter means "Capitalize."
<i>l.c.</i>	/	A line drawn through a capital means that the letter should be made a small letter.
<i>ƿ</i>	/	A line drawn through a word or letter means that it should be erased.
<i>stet</i>	—	A line of dots under a word or letter means that the change marked was wrong, and that the word or letter should be left as it was.
	^	Indicates an insertion.
<i>k/</i>	^	Insert the letter <i>k</i> .
<i>house/</i>	^	Insert the word <i>house</i> .
<i>=/</i>	^	Insert a hyphen.
⊙	^	Insert a period.
⋈	^	Insert a comma.
	✓	Insert a superior character, such as quotation marks, apostrophe, etc.
ʼ	✓	Insert an apostrophe.
[	[	Bring word or words or line more to the left
]	]	Bring word or words or line more to the right.

# THE STENOGRAPHER'S MANUAL

Mark in Margin	Mark in Text	Meaning
#	^	Separate words or letters.
∪	∪	Bring words or letters together.
tr./	tr.	Transpose words or letters.
¶	¶	New paragraph.
no¶	↪	Continue in the same paragraph. The line unites the two portions of the text.
See copy	^	Compare with copy. Words are omitted.

cap.

b.c.  
y

Our sales in the west have been so greatly affected by the coal strike that we are unable to gauge what the demand will be in the spring. We prefer, therefore, to run the risk of losing some sales to overstocking ourselves. Last year we only had twenty-two of your machines left unsold on our hands, but this year it's apparent that we shall have more than two hundred.

tr.

5/2/5

tr. 1-1

## EXAMPLE OF PROOF-READ LETTER

Our sales in the West have been so greatly affected by the coal strike that we are unable to gauge what the demand will be in the spring. We prefer, therefore, to run the risk of losing some sales to overstocking ourselves. Last year we had only twenty-two of your machines left unsold on our hands, but this year it's apparent that we shall have more than two hundred.

AFTER THE CORRECTIONS HAVE BEEN MADE

## THE STENOGRAPHER'S MANUAL

### ***Keep Your Desk in Good Order***

A workman is usually marked by the condition in which he keeps his working place. If his tools are slovenly arranged and scattered about, if his work bench is in disorder, it shows that he is not orderly, neat, and efficient. The good workman is neat—and he is efficient partly because he can lay his hands on the necessary tool immediately. So with you. Your desk is your work bench. Don't have your tools (your pencils, erasers, stationery, etc.) all jumbled together in the drawers. Keep everything neatly arranged in its proper place so that you can find it when you are in a hurry. If you are called for dictation don't be compelled to waste time looking for your notebook and pencils.

And keep the top of your desk clean, too. Don't have odds and ends of papers, pencils, carbon sheets, etc., scattered over it while you are working there. A clean top inspires good work. Be orderly about these things.

When you leave the office at night, be sure that everything is in its proper place in the drawers of your desk, that there is nothing on top of the desk that doesn't belong there, and that your machine is protected from the dust that will arise when the office is being cleaned that night.

### ***Study Your Employer's Business***

If you are really interested in your work, if you are ambitious to advance, if you wish to make a larger salary, study your employer's business. Try to learn as much as you can about the way the business is carried on. Go to the library and draw out books

## THE STENOGRAPHER'S MANUAL

on your business, for the more you know about the business the more valuable you will become. Take an interest in the business and try the best you can to help the employer. Do these things and your future is assured.





# INDEX

## A

Abbreviations, of first names, 53, 107; of *Avenue* and *Street*, 56; of *Messieurs*, 49; incorrect forms, in salutation, 58; in complimentary close, 60; not allowed in formal official letters, 66; use of, 107-113; punctuation of, 107; plurals of, 107; list of, 108-112

Accuracy, value of, 5; questions about, 7; in taking dictation, 28; in transcription, 33; in spelling, 71-73; after work, 113

Address, inside, 48-56 (also see Inside Address); on envelope, 63

Agreeable personality, value of, 9; questions about, 11

Apostrophe, uses of, 151-153

Appearance, personal, 23; of work, 37

Attendance, 20

Attention of, position of in letter, 62; on envelope, 64

Attitude toward your work, 22

## B

Body of the letter, 58-60; placing on page, 43; indention, 58; spacing, 58; second sheet, 58, 60

Brackets, uses of, 148

## C

Capitalization, of abbreviations, 107; uses of, 156-159

Care of machine, 39; of notebooks, 40

Changes and erasures, 37

City, incorrect use of in address, 56

Colon, uses of, 142-144

Comma, uses of, 134-141

Complimentary close, 60; position of, 60; forms of, 60; incorrect abbreviations, 60; punctuation of, 60; in official letters, 60, 66

Compounding words, 103-106; compound titles, 106

Conduct in the office, 17; office rules, 17; punctuality, 19; attendance, 20; using telephone, 21; "visiting," 21; attitude toward work, 22; conduct toward other workers, 23; personal appearance, 23

Contractions, spelling of, 107, 151, 152; punctuation of, 107

Courtesy, 9

## D

Dash, uses of, 146-147

Date of letter, 46; position of, 46; points about writing date, 47

Days, abbreviations of, 112

Department in the office, 16

Desk, good order of, 166

Dictated material, editing of, 35; 163-165

Dictation, importance of, 25; be prepared, 25; manner when taking, 27; points on, 28; noting instructions, 30

# INDEX

Diligence, value of, 13; questions about, 15  
Disputing with dictator, 40  
Dividing words at ends of lines, 100-103

## E

Editing dictated material, 35, 163-165  
*Encl.*, position of, 62  
Envelope, size of, 63; address on, 63; other matter on, 64; illustrations of, 65  
Erasures and changes, 37  
*Esq.*, use of, 49  
Exclamation point, uses of, 145-146

## F

Figures, sums, etc., spelling of, 95-96  
Folding letter, 62-63  
Foreign words used in English, 78-81  
Formal official letters, 66

## G

Grammar, need of, 34

## H

Heading of letter, 46-47  
*Honorable*, proper use of as title, 55  
Hyphen, used in compounding words, 103-106; uses of, 153-155  
Hyphenated words, 103-106

## I

*Incl.*, position of, 62  
Indenting paragraphs, 58  
Informal official letters, 66; illustration of, 67  
Initials of typist, 61  
Inside address, 48-56; position of,

48; arrangement of, 48; titles in, 48-56; abbreviations of first names, 53; punctuation of, 56; use of *City*, 56; position of in official letters, 66

## J

Judgment, value of, 15

## L

Letter, mechanical make-up of, 42-70 (see Mechanical Make-up for specific references)

## M

Machine, care of, 39  
Manners, 10  
Margins, 43, 58; of report, 70  
Mechanical display of reports, 63-70; illustrations of, 68, 69; points about, 70  
Mechanical make-up of letter, 42-70; placing letter on page, 43; parts of, 46; heading, 46-47; inside address, 48-56; titles, 48-55; the salutation, 57-58; the body of the letter, 58-60; the complimentary close, 60; the signature, 60; miscellaneous points, 62-63; envelope, 63-64; official letters, 64-66; mechanical display of reports, 66-70  
*Messrs.*, proper use of as title, 49  
*Miss*, as title, 48  
Misspelling (see Spelling)  
Misused words, 114-132  
Months, abbreviations of, 112  
*Mrs.*, as title, 48

## N

Names that sound alike, 29; getting them correct, 29, 157, note 2

# INDEX

Necessity for self-analysis, 6  
 Notebooks, care of, 40  
 Numbers, spelling of plurals of,  
 95-96; when and when not to  
 spell out, 96-100

## O

Office rules, 17  
 Office supplies, 40  
 Official letters, 64-66; when used,  
 64; stationery of, 64; formal,  
 66; mechanical make-up of, 66;  
 informal, 66; illustration of, 67

## P

Paragraphs, indentation of, 58  
 Parentheses, uses of, 147-148  
 Parenthetical material, punctua-  
 tion of, 150-151  
 Period, uses of, 144-145; with ab-  
 breviations, 107  
 Personal appearance, 23  
 Personality, value of, 9; questions  
 about, 11  
 Placing letter on page, 43  
 Plurals of foreign words, spelling  
 of, 81-82; of figures, sums, etc.,  
 95-96; of abbreviations, 107  
 Possessives, spelling of, 94-95  
 Postscript, position of, 62  
*Professor*, proper use of as title, 55  
 Proof marks, 163-165; list of, 164-  
 165; illustrations of use, 165  
*P.S.*, not needed, 62  
 Punctuality, 19  
 Punctuation, of inside address, 56;  
 of salutation, 58; of compli-  
 mentary close, 60; of contrac-  
 tions, 107; uses of punctuation,  
 133-156; comma, 134-141; of  
 restrictive clause, 139; semi-  
 colon, 141-142; colon, 142-144;  
 period, 144-145; exclamation  
 point, 145-146; dash, 146-147;

parentheses, 147-148; brackets,  
 148; quotation marks, 148-150;  
 quoted or parenthetical mate-  
 rial, 150-151; apostrophe, 151-  
 153; question mark, 153; hy-  
 phen, 153-155; other punctua-  
 tion, 155; good style, 155-156

## Q

Qualities of a good stenographer,  
 1, 5  
 Question mark, uses of, 153  
 Quotation marks, uses of, 148-150  
 Quoted material, punctuation of,  
 150-151

## R

Reports, display of, 66-70  
 Restrictive clause, punctuation of,  
 139  
*Reverend*, proper use of as title, 55  
 Rules, office, 17

## S

Salutation, 57-58; forms of, 57;  
 position of, 57; incorrect forms,  
 57-58; punctuation of, 58; in  
 official letters, 58, 66; in infor-  
 mal official letters, 66  
 Second sheets, 58, 60  
 Self-analysis, necessity for, 6  
 Semicolon, uses of, 141-142  
 Signature, 60-62; titles in, 66  
 Spacing between paragraphs, 58  
 Spelling, 71-113; importance of,  
 71; technical and trade words,  
 73; words correctly spelled in  
 two or more ways, 73-78; for-  
 eign words, 78-81; plurals of,  
 81-82; words of similar sound,  
 82-88; words commonly mis-  
 spelled, 89-92; words ending in  
 "able" or "ible," 92-93; pos-

## INDEX

sessives, 94-95; plural of figures, etc., 95-96; spelling out numbers, etc., 96-100; dividing words, 100-103; compound or hyphenated words, 103-106; use of abbreviations, 107-113  
States, abbreviations of, 111, 112

### T

Taking dictation, 25; preparation for, 25; manner when, 27; points on, 28; noting instructions, 30

Telegrams, 163

Telephone for personal calls, use of, 21

Telephoning, points about, 160-162

Titles in address, 48-56; position of, 48; common, 48; *Mrs.* and *Miss*, 48-49; *Esq.*, 49; *Messrs.*, 49; with corporations, 49, 52; business titles, 52; initials, 52; proper use of, 53-55; position of in official letter, 56, 66; compound titles, 106

Transcribing and typing, 32;

judged by, 32; accuracy in, 33; mistakes in grammar, 34; editing dictated material, 35; paragraphing letter, 36; punctuation and capitalization, 36; reading completed work, 37; appearance of work, 37; erasures and changes, 37; keeping machine in good order, 39; don't dispute with dictator, 40; care of notebooks, 40; office supplies, 40

Trustworthiness, value of, 12; questions about, 13

Typing and transcribing, 32 (see Transcribing and Typing)

### V

Value of accuracy, 5

"Visiting" in the office, 21

### W

Words, spelled in two or more ways, 73-78; misused, 114-132

Words, spelling of (see Spelling)

THE END





This book may be borrowed for two weeks, with the privilege of renewing it once. A fine of five cents a day is incurred by failure to return a book on the date when it is due.

The Bureau of Vocational Guidance Library is open from 9 to 1 and 2 to 5 daily except Saturday, when it closes at 12.30.

DUE

JAN 29 1935  
FEB 28 1938

DUE



